

# Spring Fashions *number of Vogue*



APRIL 1 1914  
PRICE 25 CENTS  
THE VOGUE COMPANY  
CONDÉ NAST *President*

—Helen Dryden—



# KNOX LADIES HATS

SPRING & SUMMER 1914



452 FIFTH AVENUE  
NEW YORK CITY

AND AT BEST SHOPS  
IN ALL LEADING CITIES



The KNOX Hat Manufacturing Co.

WHOLESALE SALESROOMS, SIXTH FLOOR  
452 FIFTH AVENUE, NEW YORK CITY



I

PERFECTED PRODUCTS  
ESTABLISHED STANDARDS  
MODERATE PRICES

JEWELERS SILVERSMITHS STATIONERS

TIFFANY & CO.  
FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

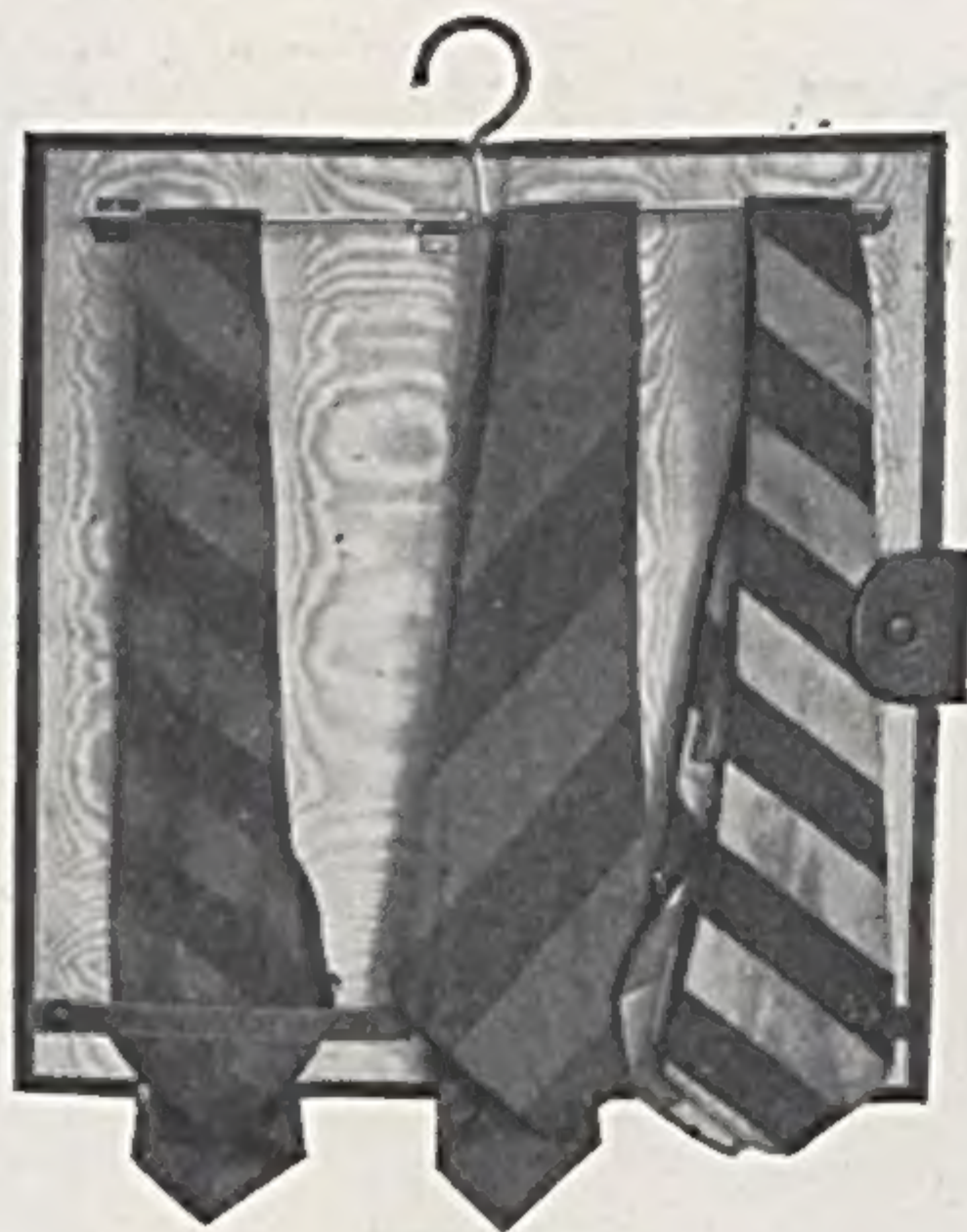
THE MAIL ORDER DEPARTMENT  
IS EVER AVAILABLE TO OUT-OF-TOWN  
CORRESPONDENTS





#### CLOTH BRUSH

The ordinary clothes brush ruins a hat. The ordinary hat brush is inadequate for clothes. This combination brush contrives to pay a double debt. Pigskin, or black sea-lion, \$2.75.



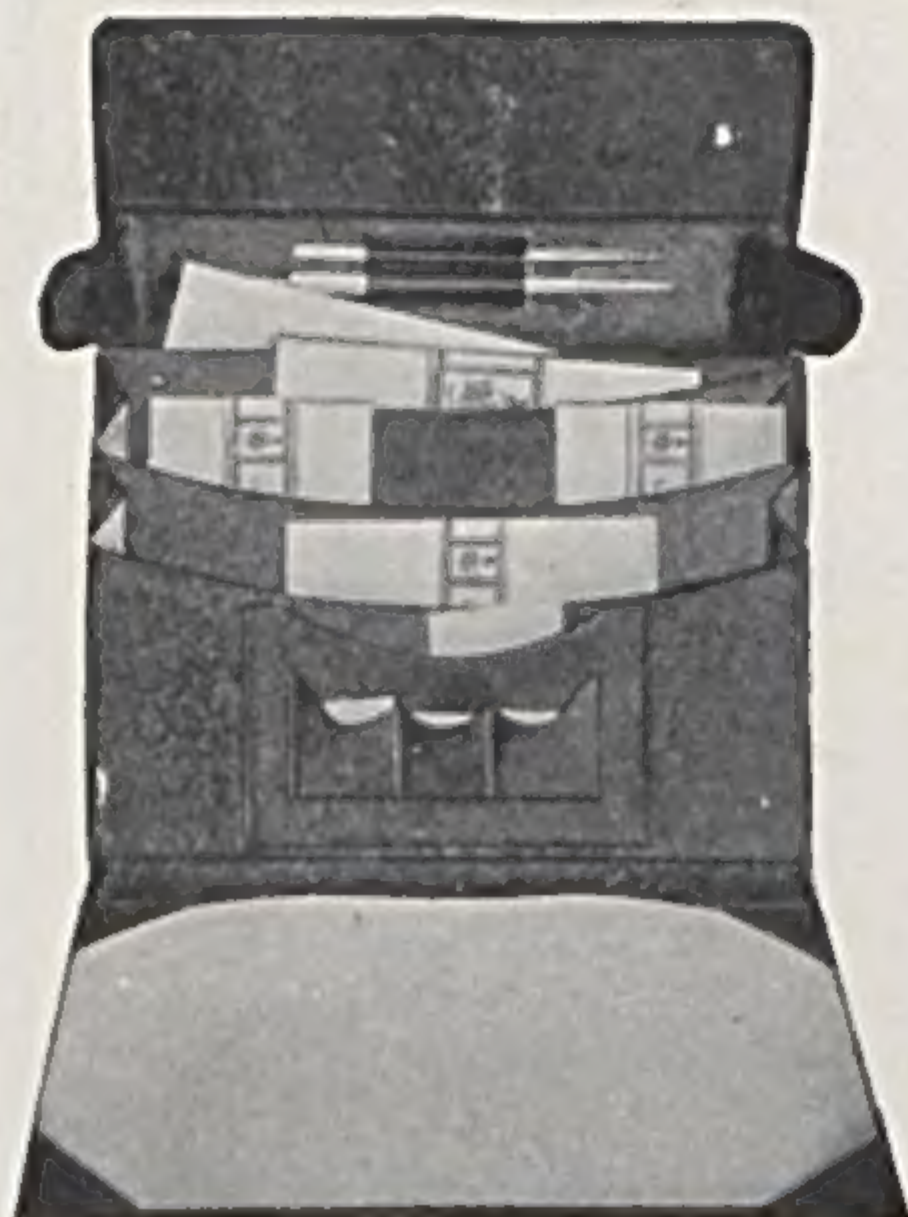
#### TIE CASE

A case for the "ties that do not bind." Infinitely superior to gas jets, or electric light brackets as a repository for cravats. When folded, 14 x 6 inches. Keeps ties pressed flat. Morocco leather, silk lined, gold-plated metal parts, \$4.50.



#### VEIL CASE

In keeping with the Lenten season we offer this case for "taking the veil" which happens to be of chiffon of any color, attended by a stone-studded veil-pin to match, all in an exquisitely colored French Morocco Case, \$7.50.



#### WRITING PORTFOLIO

The Cross Post-Office—completely compact—completely complete—11 x 8½ inches, with departments for stamps, stationery, and writing materials. Handle for carrying on journeys. Morocco, \$8.00. Pigskin, \$9.00. Grained Patent Leather, \$9.50.



## WOMEN, MUSIC and EPITAPHS

It is said that Women and Music should never be dated.

The same is true of CROSS wares. These Novelties from our English factories come and go so quickly that they must be surprised at their own brief existence. They recall the cynic's epitaph upon his sudden demise

*"I knew this would happen, but I did not expect it so soon"*

Despite this rather melancholy comparison, the life of CROSS Novelties does not end with their sale. On the contrary, here begins the new epoch of their usefulness.

*Mark Cross*

210 FIFTH AVENUE  
NEW YORK

RETAIL AND WHOLESALE

89 Regent St.  
LONDON, W.

253 Broadway  
NEW YORK

145 Tremont St.  
BOSTON



#### ENVELETTE.

Every woman likes to have a few friends who do not dress as well as she does. This Envelette is an essential adjunct to the well-groomed woman. English Grained Patent Leather; will not crack; moire silk lining showing under front flap; mirror, purse and puff-case, \$11.50.



#### MOIRE BAG

A woman with a beautiful CROSS bag wishes to be seen by two people—the man she likes best, and the woman she likes least. Newest approved French figured silk, black, moire lined, double velvet ribbon handle, mirror, purse, gold-plated clasp, \$13.50.



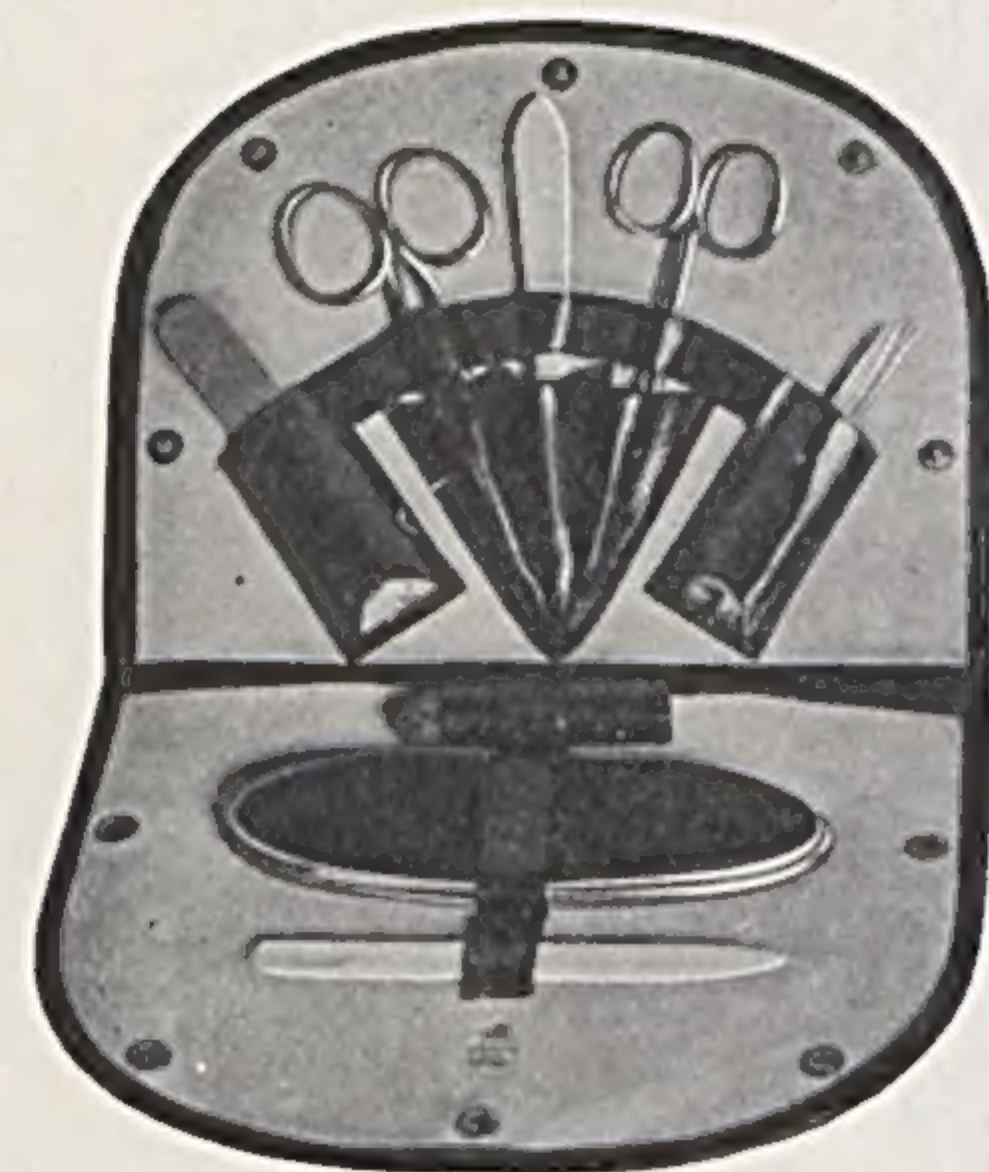
#### CIGARETTE CASE

Circumstances alter cases—especially cigarette cases. One may wish them to hold ten or more. This one harbors ten. It is thin enough to escape observation in the pocket. Black or green morocco, leather lined, gold-plated frame; 3¼ x 4¼ inches, \$2.25.



#### KIT BAG

At home you are known by the company you keep—when traveling, by the luggage you carry. Smart well-kept luggage proclaims the discriminating traveler and begets him the service his position deserves. Tan grained English hide; soft ends, linene lined; clothes rest flat instead of on edge, 18 inch, \$14.50; 20 inch, \$15.50; 22 inch, \$17.00; 24 inch, \$18.00.



#### MANICURE CASE

Shakespeare is probably spinning in his tomb on seeing his "divinity that shapes our ends" in the guise of a manicure pad of morocco, chamois lined, with snap fasteners so that it will close flat for traveling. 7¼ x 5¼ inches, \$9.50.



# Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



## Misses' Tailored Suits

No. 2—**Dressy Moire Silk Suit**, in navy, Hague, reseda green, mahogany, gold, mole or black, short coat, new set-in shoulder sleeve, collar, cuffs and rolling revers trimmed with faille silk, silk lined, skirt with puffed panier and double ruffles, detachable bodice of silk. 14 to 20 years ..... **Value \$49.50 39.50**

No. 4—**Dressy French Serge Suit**, in navy, Hague blue, reseda green or white, also black and white shepherd checked worsted, short kimono coat with plaited postilion back, flat collar of embroidered batiste, revers of silk in contrasting color, silk lined, two-tier ripple tunic skirt. 14 to 20 years.... **Value \$29.50 18.50**

No. 4A—**Same model of silk crepe**, in navy, green, copenhagen, rose or black. 14 to 20 years..... **Value \$39.50 29.50**

No. 6—**Dressy Faille Silk Suit**, in navy, Russian green, Hague blue, slate, gold, black or white, smart coat with new drop-shoulder, button trimmed, silk lined, skirt with new bustle back and bow of silk. 14 to 20 years..... **Value \$69.50 59.50**

No. 8—**Dressy Gabardine Serge Suit**, in navy, Paquin blue, green, mahogany or black, three-button cutaway coat with new shirred yoke effect in front and pointed postilion back, tassel ornament, new plaited collar, cuffs and border of wide moire silk, silk lined, high girdle, ripple tunic skirt, trimmed with moire silk. 14 to 20 years..... **Value \$39.50 29.50**

**"CORRECT DRESS" Style Book Sent Out-of-Town Upon Application to Dept. "H"**

Illustrating "Everything in Ready-to-wear Apparel" for Women, Misses, Girls, Young Men, Boys and Infants.



## Smart Frocks and Coats for the "Jeune Fille"

"LA SAONE"—A distinct French coat reproduced in serge. Collar of soft crepe and lace which is detachable. Navy, copenhagen, tango and white. 15.00

In navy changeant and green changeant. Sizes, six to fourteen. 18.50

"NIOBE"—Girl's school frock of imported repp; insuring style and durability. Hand embroidered in eyelet design. Collar and cuffs edged with picot lace. White, pink or blue. Sizes, six to twelve. 5.00

"ZOE"—A soft taffeta frock for the young girl. Yoke and sleeves of tuck net. Suitable for street or dress. To be had in navy, copenhagen, reseda green, tan and blue changeant. Sizes, twelve to sixteen. 15.00



"VALERIE"—A coat for the junior miss, of French serge or check; a smart three-quarter length with detachable collar and cuffs of linen. Navy, copenhagen and check. Sizes, twelve to sixteen. 9.50

"JEANNE"—Hand-made, hand-embroidered French frock made of sheer batiste, in white only, with silk sash of any color desired. Sizes, six to twelve. 9.75

"MADELON"—Girl's school coat of French serge. Youthful garment of decided style and becomingness. Collar and inlaid cuffs of antique silk poplin. Navy, tan or shepherd checks. Trimmings of contrasting colors. Sizes eight to fourteen years. 11.75

LONDON HAS AN APT TERM—"THE FLAPPER"—FOR THE GIRL WHO HAS REACHED THE "AWKWARD PERIOD," WHOSE FIGURE BETWEEN THE AGES OF 12 AND 16, STILL UNDEVELOPED, IS DIFFICULT TO ATTIRE WITH THE PROPER CHIC. THIS SHOP HAS SPECIALIZED WITH PARTICULAR CARE IN GARMENTS FOR GIRLS OF THESE AGES AND TYPES. IT HAS SET THEM APART, OUT OF THE REALLY LITTLE GIRLS' CLASS. THEY ARE MARKED BY A LITTLE MORE MATURITY OF STYLE, YET HOLD FAST TO THE IDEAS OF YOUTHFUL APPAREL

Paris  
42 Rue de Paradis

**BONWIT TELLER & CO.**  
Fifth Avenue at 38th Street, New York

Philadelphia  
13th and Chestnut Sts



# Misses' Suits and Dresses for the Spring

—from Bonwit Teller & Co.

"SUZETTE"—Two piece street frock in crepe cloth or English check. Trimmings of black moire with detachable collar and cuffs of white faille. Coatee is lined with peau de cyne and has a girdle and a butterfly bow of moire. Navy, grenadine, tango, reseda green or check. Sizes fourteen to eighteen. 22.50



"Suzette"

"LATONA"—Misses' dress of serge, copy of Jenny model. Simple street frock with raglan sleeves and rather full peplum effect. New Jenny sash girdle. Navy, black, white and check. Sizes fourteen to eighteen. 25.00

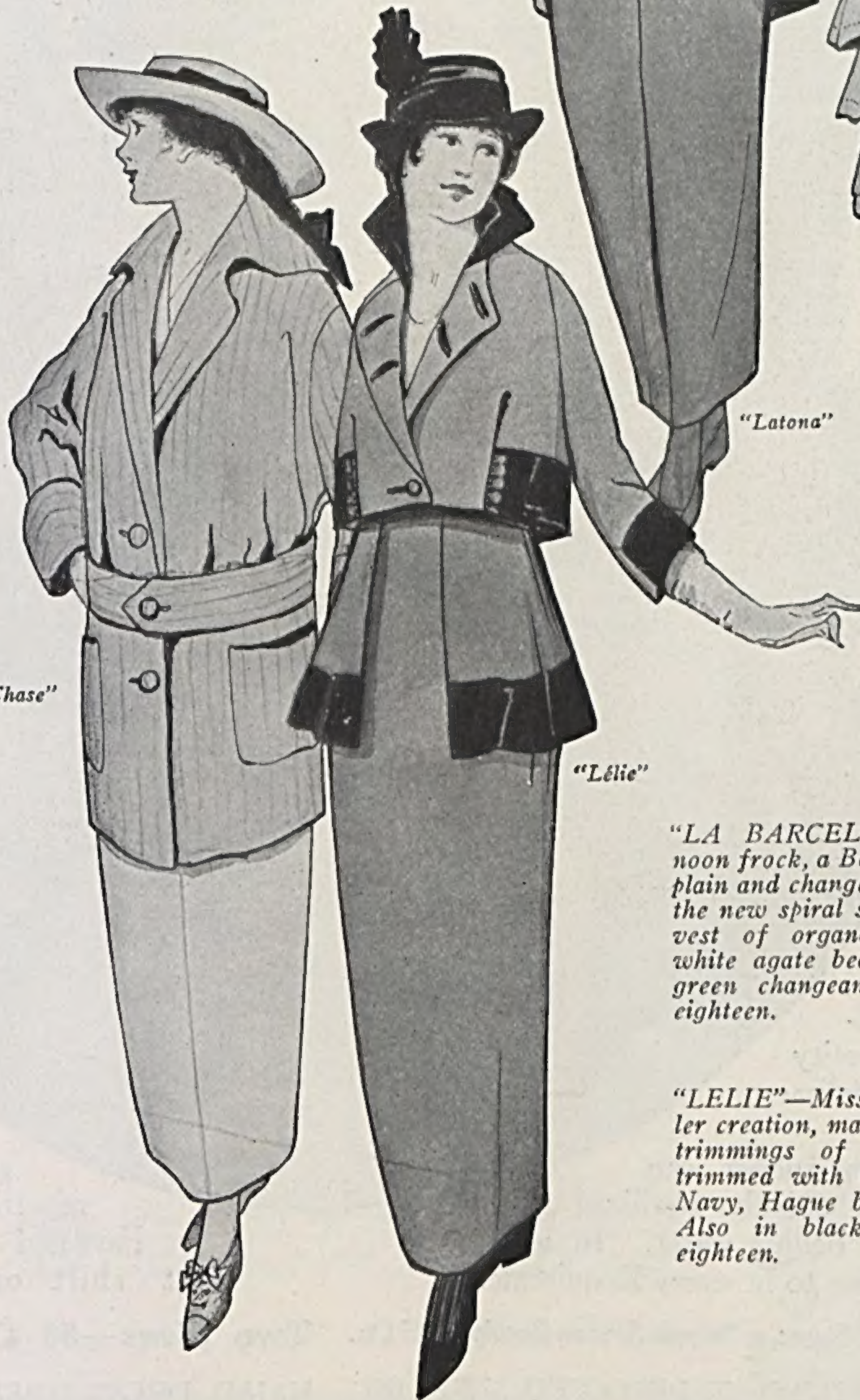


"Latona"

"La Barcelona"

"Chevy Chase"

"CHEVY CHASE"—Developed in the new "Chutado Goline." Lined throughout with peau de cyne. Full belted model. Tan, old blue, hunter green, tango or white. Sizes fourteen to eighteen. 18.50



"Lélie"

"LA BARCELONA"—Misses' afternoon frock, a Bonwit Teller creation in plain and changeant taffeta, introducing the new spiral skirt. Collar, cuffs and vest of organdie embroidered with white agate beads. Navy, black and green changeant. Sizes fourteen to eighteen. 29.50

"LELIE"—Misses' suit, a Bonwit Teller creation, made of crepe poplin with trimmings of taffeta. The coat is trimmed with revers of white faille. Navy, Hague blue, reseda and check. Also in black. Sizes fourteen to eighteen. 28.50

**BONWIT TELLER & CO.**  
Fifth Avenue at 38th Street, New York

Paris  
42 Rue de Paradis

Philadelphia  
13th and Chestnut Sts.



# "The Crowning Attribute of Lovely Woman is Cleanliness"



## NAIAD Dress Shields

are the final assurance of cleanliness and sweetness. They are a necessity to every woman of delicacy and refinement.

They are free from rubber, can be quickly sterilized in boiling water. In all sizes to fit every Requirement.



All Stores, or Sample Sent on Receipt of 25 Cts.

NAIAD WATERPROOFED SHEETING  
The Standard, Washable, Impervious

The C. E. CONOVER CO., Mfrs., 101 Franklin St., N. Y.

## NAIAD

### Waterproofed Sanitary Skirt Protector

A necessary hygienic protection to the modern snug fitting dress; assuring a feeling of comfort in the sheerest gown. A dainty undergarment that insures the longer life

of the dress skirt.

Fastened so they cannot shift out of place.

Two Sizes—50 Cts.; 65 Cts.

NAIAD DRESS SHIELD BRASSIERE

The Newest, Coolest, Form-Moulding Garment







## ORIGINAL FRENCH MODELS

Selected by

# Lord & Taylor

At the Paris Openings

**A**—Just now nothing is dearer to the smartly dressed Frenchwoman than the small hat with brim sharply turned up at the side to show the coiffure, and the height exaggerated by a lofty plume. This model by Madeleine is of black Milan with the upper brim faced with a deep tan Tango Silk. The plume is of this becoming shade, and is made up of three soft full heads lifted one above the other to give an unusually rich effect. **\$65.00**

**B**—To Marie Edmee is credited the inspiration for this charming new effect. It is known as the Bandeau model and is here developed in fine Milan braid of Tete de negre, faced at the side with velvet of the same color. Smartly posed at the back is a full cluster of velvet roses, shading exquisitely from old rose to garnet. **\$35.00**

**C**—The elongated line from front to back with the close brim softly curving off the hair at the sides, is an effect much in vogue in Paris. This model shows a smart combination of black Milan straw and moire ribbon and emphasizes the fact that interest in the all black hat is still very much alive. The feather at the front shows a delightful new idea in burnt ostrich. **\$35.00**

**D**—This model of black Belgium split braid has the dash so characteristic of its creator—Evelyn Varon; not a few of the new Parisian Chapeaux have this exaggerated

**G**—Distinctly Parisian in feeling is this charming new model. Of deep turquoise hemp laden with colorful flowers of Spring. It is a most ingenious and charming conception; one that is decidedly original in effect and a most welcome change from the sombre tones of the past season. A hat that will add distinction to any costume. **\$35.00**

**H**—Jeanne Duc stands sponsor for the revival of this adorable effect. Of deep blue Milan braid tip-tilted high at the back with the fan-like flare faced with moire, across the back and nestled around the crown lie alternate clusters of old-fashioned pink rosebuds and forget-me-nots. A model especially designed to complete the piquancy of the prevailing effects in costumes. **\$35.00**

height at the side. Here the up-sweeping flare is obtained by an original treatment, and is topped by a cluster of black ostrich. Around the crown is a band of black moire. The whole effect is one of great charm and distinction. **\$30.00**

**E**—Margarite and Leonie give us this delightfully picturesque little hat. Of leg-horn, trimmed with a wreath of the daintiest flowers and grasses. It is tip-tilted high at the back and filled in with a mass of black velvet ribbon. A fetching effect—reminiscent of the grace and charm of a bygone day—a model that is certain to be admired for its smart simplicity and unusually becoming lines. This 1830 model is the style for spring. **\$35.00**

**F**—To Jeanne Duc we owe this fascinating creation. The brim and crown are almost entirely covered with a soft blue crepe de Chine which reflects the vogue for printed effects, being generously sprinkled with a real Juoy flower design in a deep cerise. The cerise repeated in the facing of the brim is very becoming. Notice the tight little bouquets, made up of a variety of gay flowers, knotted together and fastened high on the crown. This model is decidedly fetching and bids fair to be one of the most successful of the season. **\$30.00**



Lord & Taylor - New York





## A Dining Room In the Adam Style

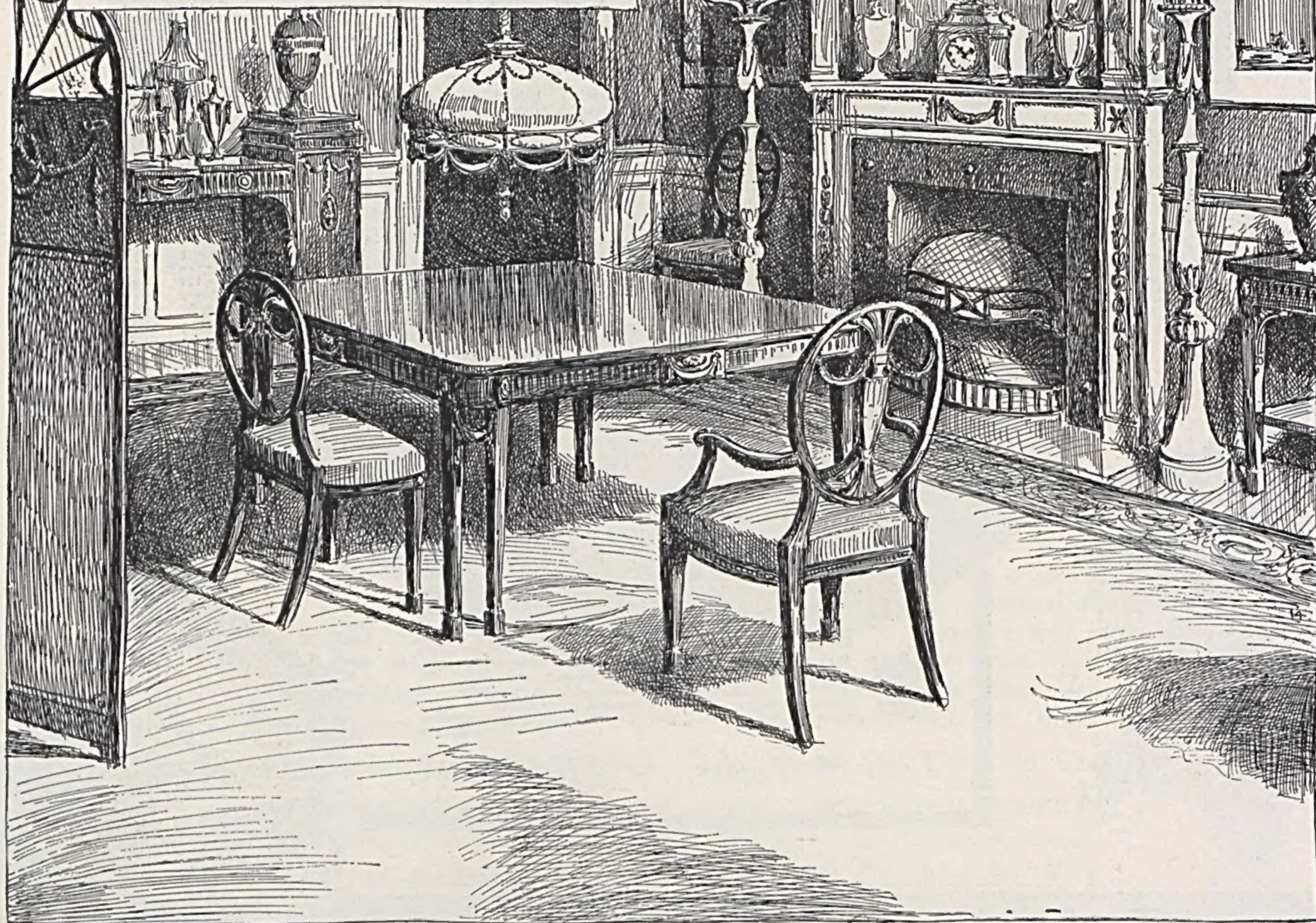
**T**HE hospitality of XVIII Century England was reflected in the furniture of the typical Dining Room of the period.

Thus the Hampton Shops Reproductions of the classical conceptions of the Brothers Adam offer an unequalled opportunity for giving to the Dining Room of today an air of dignity and reticent refinement.

Our Furniture is to be seen only in our New York Galleries. Write us for our interesting book, handsomely illustrated with etchings, "The House and its Plenishing."

**Hampton Shops**

34 and 36 West 32nd St., N. Y.  
Between Fifth Ave. and Broadway





PHILADELPHIA  
BROOKLYN  
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# OPPENHEIM, COLLINS & CO

34th Street — New York

*Exceptional Values*

## Women's and Misses' General Utility Coats

*On Sale in All Our Stores*

NEWARK  
BUFFALO  
NEW YORK



A. Swagger mannish Balma-  
caan model, made of splendid  
overplaid homespun and Scotch  
tweed mixtures. Shower proof.  
15.00

C. Distinctive model for street,  
motor or sport wear, English  
black and white club check,  
Bedford cord and Gabardine in  
black, navy and new tan. Silk  
lined throughout. 25.00

B. Golfine Sport Coats, belted  
model with new point back.  
English Golfine in fawn, mahog-  
any, rose, tango coral and green.  
19.75

D. Street and general utility  
coat, of soft-finished velour  
cheviot in black, navy, tan and  
mahogany; yoke effect with Pel-  
ican sleeve. Full silk lined to  
edge. 15.00



# ATTRACTIVE FROCKS FOR LITTLE GIRLS



Above is shown a dress of plaid gingham with lingerie collar and crochet buttons. The belt is of black suede. In plaids of different colors, sizes, 8 to 14 years; \$4.50. Order number V 43 FC.



Party frock of embroidered batiste, trimmed with very dainty embroidery edging and insertion, and sash of pink or blue ribbon. Sizes, 6 to 14 years; \$10. Order number V 43 AC.

In the upper group at the left is shown a hand-embroidered two-piece Russian blouse frock of linen in green, rose, brown, or blue, with white under-collar and cuffs; or all white. Sizes, 10 to 14 years; \$6.75. Order number V 43 BC.

In the upper group, second from the right is shown a slip-over frock of checked gingham, with cuffs and yoke-collar of dainty embroidery; checks in different colorings, sizes, 6 to 14 years; \$3. Order number V 43 DC.

In the upper group, second from the left, is shown a serviceable frock of wide wale pique, with rose, brown or blue stripes. The wide belt is of suede to match the color of the stripes. Sizes, 8 to 14 years; \$5.50. Order number V 43 CC.

In the upper group at the right is shown a checked gingham frock with patent leather belt. In black and white, with white collar embroidered in red and red tie—blue and white, or brown and white. Sizes, 6 to 12 years; \$4. Order number V 43 EC.



Above is shown a custom-made sail-or suit in brown, blue or rose, \$6.50. White, with blue collar and cuffs, \$5. Sizes, 6 to 12 years. Order number V 43 GC. Tie is extra—sailor squares, in red, dark blue or black, \$1.50. Half-squares, 75c.

*Orders by mail should be sent to*

## JOHN WANAMAKER

10th STREET and BROADWAY

NEW YORK



# Serviceable Clothes <sup>for the</sup> Fashionable Woman



Above at the left is shown a charming house dress of figured crepon. The under blouse of allover lace has the new Russian sleeve that comes from the waist-line. The skirt has the artistic and becoming side draping so fashionable in Paris. In blue and pink or brown and pink flower design, \$35. Sizes, 34, 36, 38 and 40. Order number V757.

At the right of the upper group is a dress of crepe and taffeta, the new combination decreed by Paris. The tunic, cuffs, girdle and surplice are of taffeta, same color as the dress. A band of embroidery at the top of the lace vestee gives a delightful dash of color to this pretty dress. In dark blue, dark tango red, or black, \$25. Sizes, 34, 36, 38 and 40. Order number V758.

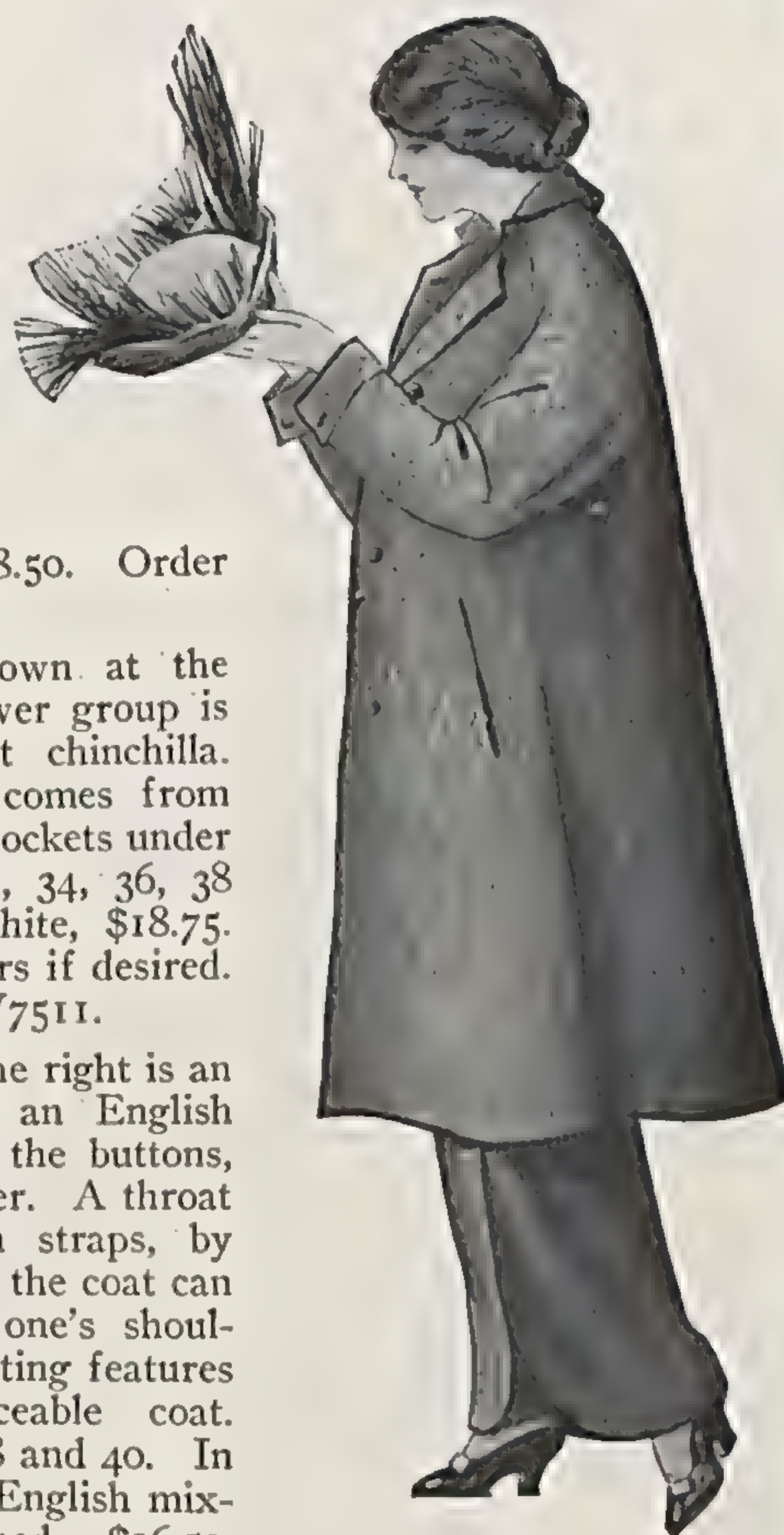
The suit shown at the left of the lower group has all the newest touches. The skirt has a circular tunic with two sash ends of the material. The coat is long in back, and very short in front, with collar and cuffs of black moiré silk. There are no shoulder seams in the sleeves. In navy blue or black, \$27.50. Sizes, 34, 36, 38 and 40. Order number V759.

The coat shown in the lower group center figure, is copied from a Cherui model, in black silk poplin or moiré, with a cerise velvet collar, three-quarter length sleeves. There is a third frill around the back of the coat, ending at the sides. This coat can be effectively worn with the top button unfastened, displaying a delightfully picturesque lining of flowered silk crepe. Sizes, 34, 36,

38 and 40. \$38.50. Order number V7510.

The coat shown at the right of the lower group is of light weight chinchilla. The wide belt comes from the sides, with pockets under the belt. Sizes, 34, 36, 38 and 40. In white, \$18.75. Ordered in colors if desired. Order number V7511.

The coat at the right is an exact copy of an English model, even to the buttons, which are leather. A throat latch, and arm straps, by means of which the coat can be worn over one's shoulders, are interesting features of this serviceable coat. Sizes, 34, 36, 38 and 40. In brown or gray English mixture, yoke lined, \$16.50. Order number V7512.



*Orders by mail should be sent to*

**JOHN WANAMAKER**  
10th Street and Broadway, New York





# vogue's School Directory



Each school represented below is recommended to the patronage of our readers

## Connecticut



**HILLSIDE** Norwalk, Conn.  
**FOR GIRLS.**  
Founded by Elizabeth B. Mead, 1883. One hour from New York. Certificate to leading colleges. General and special courses. Separate school house. Small classes. Outdoor sports. MARGARET R. BRENDLINGER, A. B., Principal. VIDA HUNT FRANCIS, B. L., Associate.

## Ingleside School for Girls

THE MISSES TEWKSBURY, Principals  
New Millford, Litchfield County, Conn.

## The Gateway

A School for Girls of all ages  
Terms \$800. Miss ALICE E. REYNOLDS, Principal,  
St. Bonan Terrace, New Haven, Connecticut.

## District of Columbia

## GUNSTON HALL

1906 Florida Ave.  
Washington, D.C.

A School for Girls. Preparatory and Academic Courses. Two years Post-Graduate and College Work. Music, Art and Expression. Building especially planned. Athletics. Mrs. Beverley R. Mason, Principal. Miss E. M. Clark, LL. A., Associate.

**BRISTOL SCHOOL** For Girls. French Residence. Elective, Preparatory, Academic and and two years' Collegiate Courses. New \$50,000 additional fire-proof building. Gymnasium, swimming pool. Basketball, tennis. Literature, Psychology, Civics, by Merrill E. Gates, Ph. D., LL. D., L. H. D., ex-President Amherst College. MISS ALICE A. BRISTOL, Prin.  
Dist. of Columbia, Washington, Mintwood Pl. and 19th St.

**The Colonial School for Girls.** 1727 Connecticut Avenue, Washington, D. C. Well balanced courses for high school pupils. College preparation. Advanced studies for high school and seminary graduates including three years' work of college grade in English, History, Science and Languages. Art. Expression. Music. Home Economics. Open air sports and athletics. Miss Charlotte Oritenden Everett, Principal.

## WASHINGTON SEMINARY

The Smallwood-Wilbur  
School for Girls

Invites correspondence or a personal visit from those desiring the best. References required. Catalogue on request.  
Mrs. G. T. Smallwood—Mrs. Wm. A. Wilbur, Principals,  
2103-09 S Street, N. W., Washington, D. C.

## MARTHA WASHINGTON SEMINARY

For Young  
Women

Located in finest section of the National Capital. Advanced courses for high school graduates. Out-of-door sports. Domestic Science and Domestic Arts.  
1601 Connecticut Ave., Washington, D. C.

**NATIONAL SCHOOL OF DOMESTIC ARTS & SCIENCE**  
A popular finishing school for young ladies, offering a thorough and practical education in household management, cooking, dress-making, millinery, etc. Unusual attention to personal development. Limited enrollment; early registration necessary. Four 2c stamps for catalogue. Connecticut Ave. and M Street, Washington, D. C.

**Wilson-Greene School of Music** Only Exclusive Home Music School for Young Ladies in Washington, D. C. (2647 Connecticut Ave.) Voice, Piano, Violin, Harmony, Languages, Physical Culture, Dramatic Art, Opera, Concert, Oratorio. Ideal location, special social advantages. Catalog. Summer course.  
THOS. EVANS GREENE MRS. WILSON-GREENE

## Camps

## CAMP EASTFORD

THE PLACE FOR A YOUNG MAN

Crystal Lake, Eastford, Conn. 30 acres. Bungalow. Floor tents. Food from farm. Pure water. Perfect Sanitation. Land and water sports. Prizes. Crafts. Hikes. Accessible to New York and Boston. Camp Mother.  
Mr. and Mrs. J. PENNY MARVIN,  
32 Bowdoin St., Worcester, Mass.

## QUANSET

THE CAPE COD CAMP FOR GIRLS. Tenth Season. Swimming, canoeing, sailing, taught under safest conditions. Exceptional training in Land Sports. Original musical comedy under able leadership. Riding, Weaving, Crafts Jewelry. Send for illustrated booklet.  
MRS. E. W. HAMMATT,  
Commonwealth Ave., Newton Center, Mass.

## Thorn Mt. Tutoring School and Camp for Boys

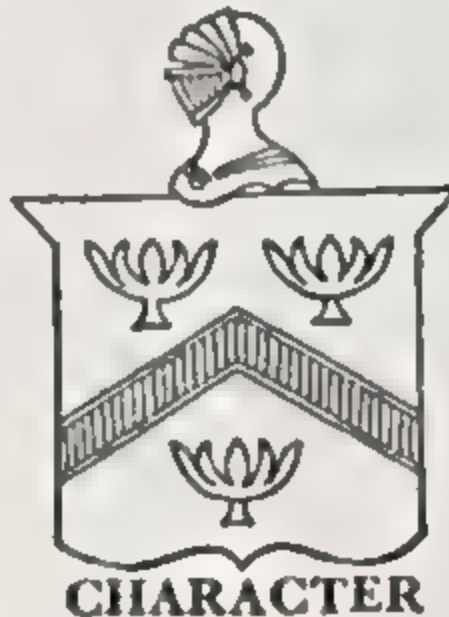
Thorn Mountain, Jackson, N. H. Altitude 1600 feet. Real log cabin. All land and water sports. Mountain climbing, woodcraft and tutoring. A unique combination of play and work. Write for illustrated booklet. GEORGE A. BUSHEE, A.B., B.D., 19 Huron Ave., N. Cambridge, Mass.

## CAMP CHAMPLAIN

An Ideal Summer Camp for Boys on Lake Champlain. 21st Year. Every convenience for safety and comfort. Waterproof tents with floors. All land and water sports. Leaders carefully chosen college men. Best of food. Camp physician. No mosquitoes or malaria. Long-distance phone. Number limited. J. Clark Read, A. M., Berkeley School, 72d St., New York.

YOU have doubtless discussed, or have heard compared, the advantages of the city school and the advantages of the country school. But here is a school in which the advantages of the city—and that the most beautiful city in the world—are combined with the healthy out-of-door environment of a country school.

## Chevy Chase Seminary



AT WASHINGTON, D. C.

A few blocks north of the Chevy Chase Country Club, where the President, his Cabinet officers and their friends take their recreation, is the Chevy Chase Seminary. It is done in old Colonial style, this main building, situated on rising ground, far back from the roadway, in a park eleven acres in extent. In this beautiful structure are located the administrative offices, the reception parlors, the libraries, the dining hall and the private quarters of the faculty and students. On the surrounding campus are tennis courts, a seven-hole golf links, the hockey fields, and basket ball courts. And yet this unexcelled suburban school is only thirty-five minutes, by trolley, to the White House door!

The advantage of secluded location, with easy access to the nation's capital, must be self-apparent—for Washington is peculiarly rich in those activities that make for broad, well-balanced education. Lectures, concerts, receptions and visits to historical spots come frequently during the school year, giving all the advantages of living in cosmopolitan Washington, and of living in the free, open country.



EAST FRONT

The usual work at the Chevy Chase Seminary corresponds to the best work of American preparatory schools, but in many respects Chevy Chase goes



AN INTERIOR

added a School of Music, a School of Expression, a School of Art, and a School of Domestic Science.

But back of this splendid location, back of the exceptional advantage of Washington, back of this thorough and complete course of study, is that feature for which the school has always been noted and toward which it has always aimed—the development and the expression of the girl character. "Character" is the motto of the school, and it has been through never failing to observe this motto that the school has succeeded and each year increased its prestige.

An illustrated catalog will be forwarded on request. Write to

Dr. and Mrs. Samuel Nelson Barker  
Chevy Chase Seminary Washington, D. C.

## New York

## A Distinctly French Environment

Mlle. Talguen and Miss Macintyre receive a few girls wishing to pursue special studies in New York. They offer a remarkable opportunity to acquire fluent French; everything is done to create a typically French atmosphere.

The apartments are on Cathedral Heights, near Barnard College, Teachers' College, and the Institute of Musical Art. Terms and booklet on application to

Misses Talguen & Macintyre, 502 W. 113th St., N.Y.

## The GARDNER SCHOOL for Girls

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc.

MISS ELTINGE and MISS MASLAND, Principals

## To Persons of Refinement

Who wish to combine rest and cultural art study this summer. Send for prospectus telling how. The New York School of Fine and Applied Art. Summer session at Belle Ten, Long Island. Frank Alvah Parsons, Pres. Offers courses relating directly to interior decoration, and costume design, "Period Art," lecture course. Susan F. Bissell, Sec'y, 2239 Broadway, N. Y. C.

## DRESSMAKING AND MILLINERY SCHOOL

Oldest and best; established 1876. Incorporated under Regents. Practical and thorough instruction in all branches. Make your own hats and dresses while learning. Large light rooms. School open all year; visitors welcome; catalogues sent. School occupies entire building. McDOWELL SCHOOL, 25 West 35th St. Mary J. Lynn, principal.

## THE FINCH SCHOOL

Boarding and Day School for Girls. Intermediate, Upper School and Post-Graduate Departments. Technical School includes domestic training, secretarial course, book-binding, etc. Mrs. Jessica Finch Cosgrave, Principal. 61 E. 77th St., N. Y. City.

## Brantwood Hall School for Girls

28 minutes from New York City. In celebrated Lawrence Park, Bronxville, N. Y. Prepares for all colleges. General course. Unusual home life. Ideal environment.

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A homelike boarding and day school for girls under 15, affording an abundance of healthful recreation and play in rural surroundings with elevating companionship. Booklet free on request. Briarcliff Manor, N. Y.

## MRS. DOW'S SCHOOL FOR GIRLS

For circular address  
MRS. MARY E. DOW, Principal,  
Briarcliff Manor,  
New York.

## OSSINING SCHOOL FOR GIRLS

Suburban to New York. Preparatory and vocational courses. Art, Music, Post-Graduate and special work. Certificate privilege. 47th year. Modern buildings in a ten-acre park. Separate house for younger girls. Year Book on request. Principals: Clara C. Fuller, Martha J. Naramore, Ossining-on-Hudson, N. Y.

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Air and light of a country home in the heart of the city. Home and Day pupils. European travel class sailing June 2nd. Itinerary and further information by letter.  
2042 Fifth Avenue, New York City.

## MISS BANGS AND MISS WHITON.

1890-1914  
The Only Country School for Girls in New York City. "A Real School." Certificate admits to colleges. A private school park of thirty-five acres. All outdoor sports. General fee includes instruction in Elocution, Art and Dancing. Unequalled advantages in Music. Advance special courses. Riverdale Avenue, near 252nd St., N. Y.

## Drew Seminary for Young Women

65th year. An efficient school for 65 girls. Excellent advantages in music. Certificates to the leading colleges. Near New York City.  
ROBT. J. TREVORROW, D. D., Box 115, Carmel, N. Y.

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For girls—residence—day pupils, general and college preparatory courses, unrivaled location overlooking Riverside Park and the Hudson. 99th year. Opens Oct. 7th. Howard Dwight Miner, Principal. Mary Josephine White, Assistant Principal. 42 Riverside Drive, New York City.





# vogue's School Directory



Each school represented below is recommended to the patronage of our readers

## New York—Cont'd

### MRS. HAZEN'S SCHOOL FOR GIRLS

Half-hour from Grand Central Station,  
New York.

MRS. JOHN CUNNINGHAM HAZEN, Principal.  
PELHAM MANOR, New York.

## Massachusetts

### Miss Hall's SCHOOL FOR GIRLS

In the Berkshire Hills,  
on the Holmes Road to  
Lenox. Forty-five acres.  
One thousand feet above  
the sea level.

Miss MIRA H. HALL, Principal  
Pittsfield, Massachusetts

### LASELL SEMINARY AUBURNDALE, MASSACHUSETTS. Ten Miles from Boston



Courses in Language, Literature, Science, Music and Art,  
with thoro instruction in the theory and practice of  
Household Economics. Training is given in the Art of  
Entertaining, House Furnishing and Management, Mar-  
keting, Cooking, Dressmaking and Millinery. Twenty  
acres, twelve buildings. Tennis, Boating, Swimming,  
Riding and other sports are encouraged. Address:

G. M. WINSLOW, Ph. D., Principal, 126 Woodland Road



**ALLEN SCHOOL FOR BOYS**, West Newton,  
Mass. Where boys are made self-reliant.  
62nd year. \$300. Modern equipment. Maximum  
preparation for college or scientific school. Man-  
ual training. Athletic fields. Swimming pool.  
Separate school for young boys. Send for catalog.  
Everett Starr Jones, Director  
Howard Brown Gibbs, Head Master

### Miss McClintock's School for Girls

A combination of city and country life. Arts and Crafts.  
Native teachers in languages. Resident and day pupils.  
All athletics. Miss MARY LAW MCCLINTOCK, Principal,  
Box V, 4 Arlington Street, Boston, Mass.

### THE CAMBRIDGE SCHOOL for Girls

Offers Exceptional Opportunities. ATTRACTIVE DORMITORIES,  
INSPIRING TEACHERS, SPLENDID EQUIPMENT IN  
EVERY DEPARTMENT. Tennis, Basketball and Gymnastics.  
Address: MISS RUTH COIT, Head Mistress, 40 Concord  
Avenue, Cambridge, Massachusetts.



**The MacDuffie School for Girls** Springfield  
Mass.  
Between Boston and New York. No raw east winds.  
Three houses. Beautiful grounds. College and general  
courses. Music, Art, Domestic Science, Gymnasium,  
tennis, ponies, swimming. Principals:  
John MacDuffie (Harv.) Mrs. John MacDuffie (Radel.)

### MISS CHAMBERLAYNE'S SCHOOL for GIRLS

The Fenway 28 Boston, Massachusetts

Circular on request.

## Which School?

Vogue will help  
you to decide.

LAST year Vogue helped nearly  
four hundred of its friends to  
a successful solution of the  
school problem. One case in par-  
ticular may be set forth. A girl,  
just graduated from one of the best  
American schools, asked advice on  
the schools of France. Vogue, after  
careful investigation, recommended  
four Paris schools. Then this girl's  
problem was changed from "What  
school do I want?" to "How can I  
make a choice between them—they  
are all so good?"

Here also Vogue helped her de-  
cide. But don't imagine that Vogue  
knows only the foreign schools. It  
knows them all. American schools  
for little boys, for big boys, for girls  
—preparatory and finishing—coun-  
try schools, city schools, domestic  
science schools, music and art  
schools—schools too many and too  
diverse to be listed here.

Unless you find on these pages  
exactly the schools you are seeking,  
ask Vogue. Vogue has visited, for  
your benefit, more than three hun-  
dred of the best American schools;  
and from this wide knowledge of  
their location, their principles, their  
courses of study, and their ideas,  
Vogue will be able to help you select  
the very school you want.

Be as frank and complete as pos-  
sible. Tell us where you prefer the  
school to be located, how much you  
care to pay, what preparation the  
child has had, and what is the object  
of his or her education.

### VOGUE'S SCHOOL SERVICE

443 Fourth Avenue New York City

## Maryland

### National Park Seminary

For Girls. Washington, D. C. (Suburbs)

A unique school for the education of girls by ra-  
tional, effective means. Congenial groups and  
small classes, in Academic Studies, Languages,  
Art, Music, Domestic Science, Arts and Crafts, Li-  
brary and Secretarial Work. Outdoor life. Pure  
air, pure water, perfect sanitation. For illustrated  
book, address Box 173, Forest Glen, Maryland

## New Jersey

### Miss Beard's School for Girls NEW JERSEY, ORANGE

A country school, 13 miles from New York City. College prepara-  
tory and special courses. Music, Art, Domestic Arts and Science.  
Supervised physical work in gymnasium and field. Illustrated cat-  
alogue on request. Address Miss LUCIE C. BEARD.

### MONTCLAIR ACADEMY

For Boys. Orange Mountains. Correspondence or, better, a  
personal visit invited from those desiring the best. Booklet,  
"Your Boy and Our School" will interest you, no matter where  
your boy is educated. Address: John G. MacVicar, Head-  
master, Box 36, Montclair, N. J.

## Pennsylvania

### THURSTON PREPARATORY SCHOOL

Home and day school for girls. College Preparatory, Elect-  
ive, and Post-Graduate Courses. Art, Music. Certificate  
admits to leading colleges. Fourteen acres of beautiful  
grounds. Gymnasium and field sports. For catalogue ad-  
dress Miss Alice M. Thurston, 6601 5th Ave, Pittsburgh, Pa.

**MISS COWLES' SCHOOL for Girls.** (Highland Hall)  
EMMA MILTON COWLES, A. B., Head of School. Prepares  
for all colleges. Certificate privileges. Strong general course.  
Music, Art and Domestic Science. Healthful location. Gym-  
nasium, Swimming Pool and Sleeping Porch. Resident Physical  
Director. For catalogue address The Secretary, Hollidaysburg,  
Pennsylvania.

## Rhode Island

### THE MISSES BRONSON'S SCHOOL

For a limited number of young girls. Outdoor life. Gym-  
nasium. Manual training. Household Arts. General courses.  
Special care for each girl. Send for catalogue. 313 Hope  
St., PROVIDENCE, RHODE ISLAND.

## Virginia

VIRGINIA, Sweet Briar.

**Sweet Briar College** A College for Women, of the  
grade of Vassar, Wellesley,  
Smith and Bryn Mawr. Four years of Collegiate and two  
years of preparatory work are given. On Southern Rail-  
road south of Washington. Catalogue and views sent on  
application to

DR. MARY K. BENEDICT, Prest., Box 138, Sweet Briar, Va.

## Wisconsin

### HILLCREST SCHOOL, HILLCREST, BEAVER DAM, WISCONSIN

A home school for girls from 6 to 15 years of age. Opens  
Sept. 15th. Best home influences. Fewest possible re-  
strictions. Individual care. Mental, moral and physical  
development. Address Miss Sadie M. Davison, Principal.

## Foreign

### The Misses Stone's School in Rome

Two minutes' walk from the Villa Borghese Gardens. In  
the most beautiful residential quarter. Courses for girls  
who wish to complete their education abroad, with empha-  
sis on languages, history, history of art and music. Vac-  
ation travel in Italy or Spain. Catalogue on request to

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School of Education University of Chicago



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A School for Girls. Extensive grounds and pine groves. Athletic fields for all outdoor sports.  
Horseback riding. New dwelling and school building. Intermediate and academic courses.  
Languages—native teachers. Music. Domestic arts, including plain sewing, dressmaking,  
millinery, embroidery, costume designing, etc. Domestic science, including cooking and  
serving of meals, marketing, food values and the care of the home. Every attention,  
not only to habits of study, but to each girl's health and happiness.

MISS GERTRUDE E. CORNISH, Principal



# SALES and EXCHANGES

## Wearing Apparel

A VERY fine large genuine antique silk paisley shawl, rare specimen. Sell \$300. No. 447-D.

ON account lateness of season will sell lady's full length genuine mink coat very full cut. Coat and lining perfect condition. Bust 38; length 52. Cost \$800. Sell \$175. No. 448-D.

FOR SALE: Large camel's hair shawl. Cost \$500. Also large three-cornered chantilly lace shawl. Cost \$200. Sell cheap. No. 449-D.

FOR SALE: Velour de Laine suit, apricot, Marten fur trimming. Size 38. Latest model, worn twice, going South. Price \$100. Sell \$50. Sent on approval. No. 452-D.

HEIRLOOM. Double black chantilly lace cape. Lower cape measures 4 3/4 yds. Round bottom, upper cape 2 yds. Perfect condition. Beautiful pattern. Sell \$200. Bargain. No. 453-D.

FOR SALE: Gold brocade evening gown, bought in Paris. Callot model, exquisitely draped, worn once. Perfect condition. Cost \$200. Will sell for \$75. No. 455-D.

BLACK and white checked suit. Size 34, very youthful. Sell \$25. White charmeuse draped afternoon gown. Size 34. Cost \$90. Sell \$45. No. 459-D.

TWO imported evening gowns. Size 36. Never worn; will sacrifice. White chiffon, apple green charmeuse, heavy gold applique. Cost \$125. Sell \$65. Pink crepe de Chine, heavily embroidered. Cost \$95. Sell \$50. No. 460-D.

JEANNE HALLEE black satin evening gown diamanté, \$75. Jeanne Hallée summer gown, navy blue and white striped chiffon, worn twice, \$50. No. 461-D.

FOR SALE: A beautiful cream chantilly lace shawl for \$100. Also India shawl with black center, 2 1/4 square for \$400. Both in perfect condition. No. 462-D.

FOR SALE: One lynx scarf and muff, composed of whole skins. Cost \$135. Will sell for \$50. Perfectly new. No. 465-D.

FOR SALE: Large black chantilly lace shawl, would drape entire costume. Sell \$180. Real cluny spread and shams. Sell \$150. Beautiful hand-made spread and shams, raised cluny, lace design. Sell \$130. No. 467-D.

CAMELS hair shawl, exceptionally fine in texture and design. Little used. Has been draped by a few stitches into elegant party wrap. Decided bargain, \$150. Will send C. O. D. privilege of examination. No. 468-D.

## Wanted

LAYETTE. Must be the best and cheap. Give full description, number of articles and price. Also original price in first letter. No. 206-B.

WHITE lingerie dress for Southern wear. Size 36. Must be in good style and reasonable. No. 205-B.

SUMMER and winter complete outfits, for girl 14 years old; boy 12 years old; and girl 6 years old. No. 207-B.

WANTED: Regularly, clothing for girl 14 and boy 16. Must be good styles and materials and very reasonable in price. No. 208-B.

WILL exchange for fur coat, pay small difference, new blue fox scarf. Cost \$160. Want smart white linen things, boy 3 years. Want black chiffon wrap, 38 bust. Lingerie dress. No. 458-D.

SILK street dress, two lingerie gowns, suit waist. Bust 36. Moderate prices. No. 209-B.

## Miscellaneous

FOR SALE: Mirror, 5 ft. 1 in. long, 5 ft. 1 in. high. Frame dull gold, 3 in. wide, Louis XVI design. Cost \$125. Will sell for \$70. Sketch if desired. Perfectly new; never used. No. 446-D.

FOUR room apartment, completely and newly furnished. Moderate rent for summer months. Near elevated and subway stations. Can be had April 1st. Write at once. No. 450-D.

MODERATE rent for summer months. Apartment furnished with everything from parlor to kitchen. Seven rooms, all conveniences. Fine residential section of New York and only 15 minutes' ride from heart of shopping and theatre centers. Write at once. No. 372-D.

## Finding Opportunities

OUT in Butte, Montana, a Vogue reader wanted a leopard skin coat. An Atlanta girl sought a position as social secretary. A Boston subscriber wished to dispose of a mahogany dining-room set.

So, with many other Vogue readers, they placed their message in Sales and Exchanges. And in a short time, the Butte reader had secured her coat, the Atlanta girl was en route to California, and the dining-room set had found a place in a small Connecticut town.

In every issue, Sales and Exchanges offers a wide range of possibilities—it may be a finely cut cameo brooch, a Spanish mantilla or a Long Island country place—you never can tell what long-looked-for opportunity will confront you when you read these little messages.

Frequently we receive letters from Vogue readers beginning "Do you know of any Vogue reader who wants to dispose of—?" There is little doubt that some Vogue reader seeks just the article you no longer can use. Many another reader has proved this to her own great satisfaction with a little message telling what she has to offer. Why not you?

And remember—absolute privacy covers every transaction. Only Vogue and the other woman know your name.

## WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)
2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.
3. Send Vogue no money—wait until the other woman writes to you.
4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.
5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost \$1 for 25 words or less. Additional words, five cents each.

We should have your message for the April 15th Vogue not later than March 10th.

Address all communications to

**SALES AND EXCHANGES SERVICE**  
Vogue 443 Fourth Avenue New York City

## Miscellaneous—Cont.

FOR SALE: Heppes's best pianola piano, mahogany case. Cost \$850. Will sell for \$500. Used about ten or fifteen times. No. 451-D.

SUBLET, April 1st. Five-room apartment, New York City, very artistically furnished. Foyer. Butler's pantry. Two baths. No. 454-D.

FOR SALE: Knabe Upright Piano, magnificent tone, splendid condition. Cash. Can be seen by appointment. No. 456-D.

OLD Mahogany shaving mirror with drawer (Sheraton), \$15. Border sampler, verses, name, date \$10. Eight pieces Pewter, \$20. No. 457-D.

TO settle estate, following articles for sale: \$600 gold mesh bag, set with sapphires, \$350; large \$1500 diamond heart, \$1000; Louis XVI gold bronze clock set, cost \$1000, \$500; old Dutch silver gold lined jewel casket, worth \$200, \$90; Tiffany Venetian gold glass salad dish (large), cost \$100, \$50. All kinds table silver, less than half. No. 463-D.

TECLA pearl and diamond earrings, never worn. Cost \$50. Sell for \$30. No. 464-D.

APARTMENT for rent; most unusual opportunity. Completely furnished—linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light and modern. One block from subway and elevated stations and four car lines; 12 minutes from theatre and shopping centers. Excellent for summer visitors to New York and all year stay. Can be had April 1st. References. No. 371-D.

## Professional Services

A WIDOW of culture, attractive personality and executive ability wishes a position as social secretary, or chaperone. Highest references given and required. No. 407-C.

ENGLISH certificated nurse receives one lady, medical or maternity case at her own private residence in Kensington (England). Highest references from doctors and patients. Every comfort. No. 424-C.

AMERICAN girl, college graduate, experienced teacher, athletic, adaptable, desires position as tutor, governess, companion, or lady's maid, either resident or traveling. Best of references. No. 430-C.

SOCIAL secretary to well-known New York woman of distinction wishes Summer engagement either as secretary, companion or chaperone, or as coach to youth backward in mathematics. No. 434-C.

YOUNG Virginia lady, with pleasing personality, good education, desires position as companion, or private secretary. Would prefer to travel, small salary accepted. No. 441-C.

A TRAINED Nurse desiring a change of work, wishes to be a companion. Willing to travel. References exchanged. No. 442-C.

YOUNG woman of culture, pleasing personality, good business experience and executive ability would travel with lady. Moderate salary. References given. No. 443-C.

REFINED college woman desires to take into her New York suburban home, one or two children for the summer whose parents are traveling. Able to tutor. Good references. No. 444-C.

A YOUNG woman of culture and refinement desires position as private or social secretary. Is a college graduate, proficient in French and Spanish and has recently finished a course in typewriting and stenography. No. 445-C.

YOUNG man, student, eighteen years, of a good Scotch family, desires position as companion to man of culture and wealth. Good packer. Willing to travel. No. 446-C.

YOUNG woman, college bred, wishes any occupation at shore next summer, preferably mornings. Environment chief consideration. Highest references. No. 447-C.

SOUTHERN woman desires position as companion or governess for small child. No. 448-C.

CANADIAN, college bred, traveled hospital nurse, companion, trustworthy, practical. Specialty nervous, mental. References. No. 449-C.

A LADY wishes to place companion for elderly lady or gentleman, invalid child, or mother's helper. No objection to country. No. 450-C.





## *Chic Promenade Costumes*

*Fetching Tailleur Costume of solid blue and striped gabardine. Jaunty bolero, flaring revers edged with silk braid, and pleated peplum, finished with buttons. Smart vest of striped gabardine. Box pleated flare overskirt of gabardine, edged with braid. Underskirt of striped duvetyn to match vest.*

*Taffeta Combination Suit of black and black and white striped taffeta. Jaunty short cutaway coat, flaring collar with inner collar and bell cuffs of white organdie. Overskirt of black and white stripes, forming apron effect in front, caught up in bouffant effect at the back; underskirt of plain black taffeta, finished with large bow.*

*Three-Piece Costume of blue gabardine and taffeta. Eton jacket with blue taffeta vest and gold velvet collar, finished with taffeta peplum and lining to match. Skirt combination of blue gabardine and taffeta ruffles. Waist of gold color chiffon and overdrapery of blue chiffon. Vestee of cream lace edged with Persian embroidery.*

If you cannot come in person, write us telling approximately what you care to pay and the material and style of gown desired, and we will gladly send you further sketches and descriptions.

**STEIN & BLAINE**

8 and 10 West 36th Street

**NEW YORK**





**A—NEW MODEL PARASOL** of Satin or Taffeta silk with shirred border in all desirable shades. \$5.75

**B—SEVERELY TAILORED HAT** of Moire' Hemp with black quill and small tailored gros grain bow. Colors: black, nigger brown, linen and navy. \$14.50

**C—TAFFETA SILK NECK RUFF** in all white, all black, white and black and all desirable street shades. \$5.95

**D—CORSAGE BOUQUET** of two orchids and asparagus ferns. \$1.95

**E—CLOSE FITTING TAILORED HAT** of moire' hemp in the new beet-root shade, finished with a fancy of jet and mercury wings. \$12.50

**F—GLADSTONE COLLAR** of Bishop linen; hand embroidered; black moire' tie drawn through embroidered slots. \$2.95

**G—TAFFETA SILK PARASOL** with convenient folding handle for traveling, all the newest plain colors also wide and narrow black and white striped. \$2.95

**H—CORSAGE BOUQUET** of lillies of the valley and two pink La France buds. \$5.25

**I—BAG OF BLACK MOIRE** and pompadour silk; inside compartment and mirror; silk moire' lined; covered frame. \$5.00

**J—HAND BAG** suitable for afternoon

or evening; one side of pin seal and other of plain or striped moire'; covered frame; fitted with mirror and purse. Black only. \$4.50

**K—COLORED SILK SAUTOIRS** finished with Indian beads in a variety of styles and colors. \$5.50

**L—NET GUIMPE** with long rolling Gladstone collar, picot edge and hand embroidered; vestee of fine cream lace. \$3.25

**M—LEGHORN SAILOR HAT**, trimmed with two American Beauty Roses and Louis XV bow in old blue velvet. \$18.50

**N—CREPE DE CHINE WAIST**; soft rolling collar, tucked vest and side frill of handkerchief linen; long

raglan sleeves finished with hem-stitched turn-back cuffs. \$5.00

**O—BRIDGE BAG** of black moire', combined with Chinese tapestry; fitted with mirror and purse. \$2.95

**P—CORSAGE BOUQUET** of pansies and Mignonette. \$3.25

**Q—SHADOW LACE WAIST**; shirred at neck; short kimono sleeves; bow in front veiled with fine shadow lace; finished at side with narrow plaiting. \$7.50

**R—WAIST OF SHADOW LACE** over flesh color chiffon; white net vest with frill around neck and down front; flat rolling collar and revers edged with black net. \$11.50

## STERN BROTHERS

West 42nd Street

NEW YORK

West 43rd Street



# SHOPPERS' AND BUYERS' GUIDE

## Antiques

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**A FEW CHOICE SPECIMENS** of quaint pieces, together with true copies of antiques made of old woods. Hand made in our shops. Also repairing. William Birns, 70 W. 38 St., N. Y.

## Art Galleries

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**"RAD-BRIDGE"** patented playing cards, natural designs, NOW made by the U.S. Playing Card Co.—"They are NOW as good as the best—besides they're 'Rad-Bridge.'" Kate Wheelock.

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383 "Basket Weave" } New Joker.

**All in smooth or "Ruffinish"** 4 colors each. Red-Blue-Brown-Green. Every pack contains Royal Auction Table and rules. Plain edge, 25c. (doz. \$2.75); Gold edge, 35c. (doz. \$4).

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## Books and Prints

**WE HAVE FOR SALE VERY FINE** etchings by Whistler, Rembrandt, Zorn, Haden, Fitton, Bone and others. For information address Art Bureau, 919 Beacon St., Boston, Mass.

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**EASTER GIFT BASKET** is just what I want to delight my husband. Send one also to mother." \$5 and \$10 prepaid. Emma Bruns, Candy & Favor Shop, 8 East 33rd Street, N. Y.

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One year, (24 issues) payable with order.....\$70.00  
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Four insertions, (minimum order) payable with order..... 15.00  
Per Insertion, (minimum order 4 insertions) in advance..... 4.00

Each space limited to 4 lines—about 25 words. Forms close one month and five days in advance of date of issue. Example: Order for June 1st issue must reach us by April 25th, for June 15th issue, May 10th. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

## THE UNUSUAL PERSONALITY OF VOGUE'S ADVERTISEMENTS

"I DON'T believe," writes a reader in Minneapolis, "that any of you right there in the Vogue office appreciate how interesting your advertisements are."

And she is partly right—were it not for countless letters of this sort, we would find it hard to appreciate what a tremendous help these advertising columns are to thousands of women. Every feature of Vogue holds a fund of information for observing women, and frequently they tell us of it.

Not the least of these features are the little announcements in these columns. "A certain shopping commissioner in New York had such a pleasing little advertisement in Vogue a few years ago," writes another reader, "that I sent to her—and have for years, when I want some little commission in the way of gifts. Now, she seems almost like a close friend—through Vogue."

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Vogue 443 Fourth Avenue New York City

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Gowns for all occasions.  
Exclusive Styles—Perfect Fitting.  
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Gowns—Blouses—Taffeta Coatees  
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**T**WO New York women who had long been designing dainty gowns and waists for fashionable women decided two years ago that in union there is greater business. And the firm of Magovern & Hagan was established on Thirty-ninth Street.

Both Mrs. Magovern and Miss Hagan had had considerable experience. A New York clientele was already theirs; the problem was to attract customers from out-of-town. Their means were limited. Advertising had to be judiciously placed, so they decided to concentrate in Vogue. And, nearly two years ago, their first announcement appeared in the "Shoppers' & Buyers' Guide."

Shortly afterwards their first customer sent in her order from Fort Wayne, Indiana. She was so pleased with her first gown that a month later she ordered her entire wedding trousseau from the new firm.

Vogue steadily added other customers to the growing business. Up to now, Miss Hagan tells us that they have sixty active customers from all over the country, every one of whom has been brought to them by Vogue. For Vogue has been the only advertising medium they have used.

Some time ago, we asked Magovern & Hagan how profitable had been their advertising in Vogue. Here is their reply:

"We are much gratified with our little advertisement in the 'Shoppers' & Buyers' Guide.'

"In two years, Vogue has brought us sixty customers, to whom we have averaged a sale of four gowns apiece at \$75. That means that Vogue has created \$18,000 in business for us in this time—very satisfactory results from so inexpensive an investment.

"As one customer said, 'Because you are in Vogue, I know you can give me exactly the gowns I want!' We believe Vogue to be the supreme medium for businesses like ours."

Not only businesses like theirs, but *any* business which appeals to women of good taste will be welcomed by Vogue readers as eagerly as have been these two New York designers.

**SHOPPERS' & BUYERS' GUIDE SERVICE**  
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# W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

## Gowns and Waists—Cont. Made to Order

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Dinner, Evening & Street Gowns that reflect simplicity. Model of figure made for out-of-town customers. Holman & Outwater, 115 E 34 St., N. Y.

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Mme. Rose  
Telephone 4073 Greeley. 49 West 37th St., N. Y.

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**REBA,** 2381 B'way, N. Y., N. W. corner 8th St. New showing of Spring models in all the latest materials at remarkably reasonable prices. Also Southern wear.

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**MAXON—MODEL GOWNS** (Etab. 1899). It surprises us how many fashionable women living out-of-town know about our model gowns. Call and see them. 1552 B'way (46th St.).

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**ROYAL APPAREL CO.** Evening gowns, afternoon frocks and street dresses direct from manufacturer to you. Lowest possible prices. Best materials. Booklet O free. 35-6th Ave., N. Y.

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**A. L. LA VERS CO., SPECIALTY SHOP** Our new spring models for southern wear now on sale. Hats, frocks, gowns, waists, coats and 3-piece-suits. 192 Boylston St. & 34 Park Sq., Boston.

**ENGLISH SPORT COATS.** Very smart for all kinds of outdoor wear. Made up in soft, light weight wool. Miss Holland, 423 Boylston St., Boston.

**BEAUTIFUL and EXCLUSIVE DESIGNS** in washable shirts. Very fetching for street wear. Crepes, China silk, Handkerchief linen, etc. Miss Holland, 423 Boylston St., Boston.

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## Gowns and Waists—Cont. Ready to Wear

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**SÉNÉGAS,** 60 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupées. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

**FOR GRAY OR FADED HAIR,** which you dislike, wear our naturally parted or low pompadour transformer with natural wave, guaranteed to stay in at Francis, 8 W. 37th St., N. Y.

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**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hairdressing, Marcel waving, face and scalp massage. 846 1/2 6th Ave., near 48th St., N. Y. Bryant 2671.

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**RARE SICILIAN TUMBLER DOILIES** of drawn thread work, 85c postpaid. Pillow tops, \$10 up, also centre pieces and tea cloths. Ritz Carlton Lace Shop, 402 Mad. Ave., N. Y.

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**S. DAVIS** Distinctive Suits and Hats at reasonable prices. Correspondence invited. 17 W. 45th St., New York. Tel. 7469 Bryant

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**W. H. MOSHIER CO.** Exclusive Ladies' Tailors, 616-622 South Michigan Ave., Chicago, Illinois, Near Blackstone Hotel. Misses' & Children's clothes for school wear a specialty. Samples.

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**B. ZELLER** LADIES' TAILOR Smart tailored suits to order, \$50 up. Special attention given to mail orders. Tel. 6121 Bryant 13 West 39th St., N. Y.

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**LEON HASKELL—Modes of the Moment.** Smart suits to order, \$65 up. Special values for March and April. Mail orders and estimates. 569 5th Ave., N. Y. Suite 501. Tel. Mur. Hill 1322.

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**A SUIT WELL TAILORED** always gives satisfaction. Have a Walking or Riding suit made by Gordon. Out-of-town customers solicited. Moderate prices. 53 W. 37th Street, New York.

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**THE LINGERIE SHOP.** Retail at wholesale prices. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

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**RIBBON CLASPS** to fasten lingerie on the shoulders. Prettier than any we have shown. Pink, white or blue 50c. New Spring Catalogue. Miss Priest's Individual Shop, 100 Boylston St., Boston.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Lingerie—Cont.

**WHITE ORIENTAL CRÊPE.** Negligees embroidered in pink, blue and lavender. American design. Japanese workmanship. Postpaid \$10. Direct importers, Nicholl & Morehouse, Rochester, N.Y.

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**TANGO TOQUES for THÉS DANSANTS** New Spring Creations in Straw and Silk. Jonas, Millinery Expert, 500 5th Ave., N. Y., Suite 711, Tel. Bryant 2138.

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**SUSANNE-TROWBRIDGE** Hats for the fashionable in latest smart models. C. A. Rossmann, Mgr., 106 W. 57th St., N. Y.

**WE make a specialty of REMODELING HATS** You have our best French models to select from. Lang, 250 West 78th St., N. Y. Bet. B'way & West End Ave. Tel. 8129 Schuyler.

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**MISS GERITY** is now prepared to show advanced styles in spring hats. Distinctive and chic models. 5 East 47th Street, New York.

**YOUR EASTER HAT TRIMMED FREE** Mme. Loie will teach you how. Use your own materials or buy them at cost. Lessons \$1. 516 Fifth Ave., N. Y., cor. 43 St. Tel. Bryant 4421.

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**NATALIE. HATS** Now at 516 Fifth Avenue, Suite 1104. Telephone Bryant 898. New York City.

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**MME. HUNT MILLINERY SCHOOL.** Oldest school in the U. S. Indorsed by leading wholesale houses. Positions for graduates. Write for folder. 1201 Masonic Temple, Chicago, Ill.

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We defy any of our Parisian or New York competitors to produce the same hats under \$15 to \$35. Since we have left Fifth Avenue and the High Rent district we

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**THE RIGHT NAME** for your country seat. Send description to Laura Lee Rogers, Nomenclator, Plainfield, N. J.

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**INDIVIDUAL PLASTIC DRESS FORMS** A fac-simile of yourself. Sanitary, indestructible. Not injured by sticking in pins. Cressé-Bailé Co., Inc., 334 Fifth Ave. (Ent. 34th), N.Y.

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**THE WIDE VARIETY** of goods advertised on these pages is amazing. Read the announcements.

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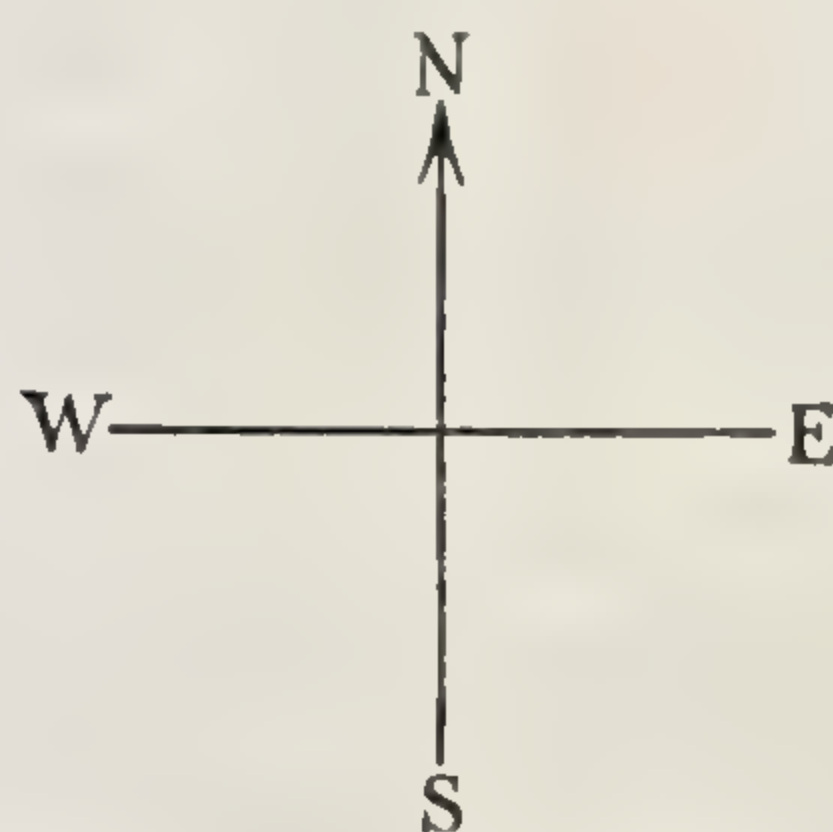
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**YOUR HUSBAND—MADAME—** loves flowers and dislikes perfumes, but Glebeas Inspiration is the flower he likes. Nature's own. Austro-Hungarian Co., 4 W. 33d St., N. Y.



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Later the four letters were placed in a straight line, "N. E. W. S.," and the sheets were called "Newspapers."

One might also head these "Shoppers' & Buyers' Guide" pages with the four points of the compass—for this is the newspaper of the small and exclusive shop. Here they are gathered from all over America; and back of every announcement is the personality of an extremely interesting merchant. Read these pages carefully. They will open up many a road to profitable shopping.

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**THE DOG OR PUPPY** that you want is waiting for you at our Kennels. All breeds. Prices right. Ask for catalogue. Black Short Haired Cattery, Oradell, N. J.

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**MME. NAFTAL** pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds; jewelry. 69 W. 45th Street, New York. Tel. Bryant 670.

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**"SHOECRAFT" SHOP,** 27 W. 38th St., N. Y. A shop where today's styles are individualized and made exclusive. Send for guide to present modes.

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New York

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**MRS. C. B. WILLIAMS,** New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Spring specials. 366 Fifth Avenue, New York.

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**ISABEL ANNE LYONS** shops for everything, no charge. Special values this month in Furniture, Complete Costumes, Dressmakers' decorative trimmings & Real Laces. 136 W. 34th St., N. Y.

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**COMPETENT.** Experienced Shopper. Novelties, house furnishings, furniture. Trouseaux, Women's and Children's apparel a specialty. References. Mrs. Harris, 539 W. 163rd St., N. Y.

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**SARONY, Inc., 256 FIFTH AVE., N. Y.** Established by Napoleon Sarony 1866. 48 years' experience in pleasing those who desire the best in artistic photography.

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**FOR RENT.** Very attractive summer shop at Magnolia, Mass. Close to hotels. Excellent opportunity for good business with people of wealth. Apply Jno. May, Magnolia, Mass.

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**RARE** opportunity for few people in private family owning modern home on Lake Champlain, Adirondacks. Would care for delicate child or chaperone young girls. Owner, 38 W. 50 St., N. Y.

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**THOROUGHbred** Toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburgh, West Virginia.



# W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

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Purchasing agent. Orders for gowns and tailor made suits from measures only, a specialty. 2 West 47th St., New York. Tel. 3077 Bryant.

**EXPERIENCE AND TASTE** enables me to shop with or for customers most satisfactorily. No charge. Gen. shopping. Interior Dec. and Chaperoning. Mrs. C. E. Lewis, 300 W. 109 St., N. Y.

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Shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. Trousseau & specialty. 15 E. 38th St., N.Y. Tel. 560 M. H.

**GOWNS, LINENS & TROUSSEAUX**  
from New York's most individual shops. General shopping. No charge. Circular. Bank references. Mrs. A. Kalman, 600 W. 150 St. N.Y. Aud. 4280.

**CHINATOWN SHOPPING**  
Unusual gifts from the Orient.  
Embroidered silks—Gifts—Delicacies.  
Bertha Tanzer, 176 Madison Avenue, New York.

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**ROMAN SHOPPER** buys for you, anything from an old master to a handkerchief. Send for price list or just say what you want. Address "Shopper," Sebastie Reale, Rome, Italy.

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Write for samples and estimates for gowns made to order. References in 20 states. Mrs. A. T. Wheat, Station E, Louisville, Ky.

**PARIS SHOPPING.** Guide. Children's Temporary caretaker; motor trips arr. by day or week. Highest ref. in Paris and U.S.A. Mrs. E. O. S. Lewis, 87 Rue de la Tour, Passy, Paris.

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as a gift than Glebeas Wonderful Flowers? We send them anywhere, postage paid. Your card enclosed if you wish—Read down carefully.

**GLEBEAS COLONIAL ROSE & BUD \$1.**  
With bud and pretty foliage, a very chic corsage in colors, pink and tea—so natural, indeed. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**GLEBEAS SWEETHEART BUDS** (from Bohemia). 5 for \$2.50, 3 for \$1.50, 2 for \$1. Ex. pd. Colors, pink Hartz yellow and Killarney (for corsage). Austro-Hungarian Co., 4 W. 33 St., N. Y.

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Prettily boxed in generous sized bunches with all their delicious odor and beauty. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**GLEBEAS LA FRANCE ROSE BUD, \$1.50**  
Refined & voguish. The delicious odor too. Smart N. Y.'ers wear them. Pink & Hartz Yellow. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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Lies flat, won't crush—the rage in Paris. Colors: pink, black, peach bloom and yellow. Austro-Hungarian Co., 4 West 33rd St., N. Y.

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Odd beads from odd places. Beads of permanent worth. Chains in unusual and smart designs. 22 East 34th St., N. Y.

**AT MRS. DOW'S—** Attractive things for porch and bungalow. Fans, mats and baskets from Hawaii and the Philippines. Shantung folding tea tables. 22 East 34th St., N. Y.

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Special Prices to the Trade.  
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A quiet, picturesque place with the atmosphere of the old world.  
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Feel at home for Luncheon at the Idle Hour Tea Rooms. Southern Cooking. 5 W. 39th St., N. Y. (Opposite Lord & Taylor.)

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Offers a variety of home-made delicacies. Write or call for list. Try our Luncheons and Teas. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

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**WEDDING GOWNS**  
and trousseaux a specialty.  
Orders by mail satisfactorily filled.  
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**BEAUTY HINTS.** The Marinello System will make your complexion as clear and youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

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**NAIVETE.** The new wonderful manicure requisite. A polish, bleach, cuticle and stain remover combined. Postpaid, 25 cents. O. M. S. Co., 50 Ferry Street, New York.

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**"CLEANSINA"** is a sure dandruff cure. Keeps the scalp in a clean and healthy condition. Gives the hair freedom of growth. \$1.10 prepaid. Booklet free. C. Kruse, 526 Amsterdam Ave., N.Y.

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## NEW YORK

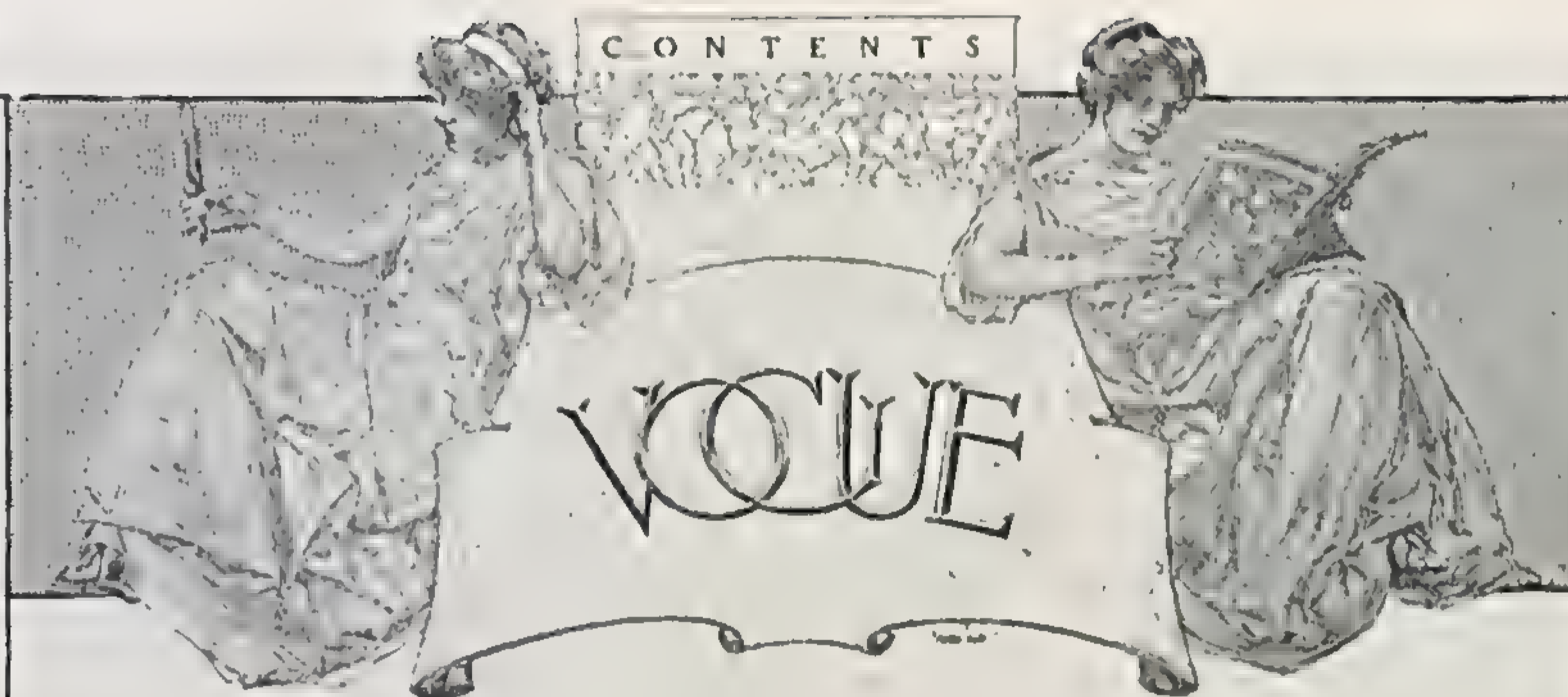
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Vogue announces a

## NEW PRIZE CONTEST

Open to all readers  
See page 158



The next Vogue will be the

## SMART FASHIONS for LIMITED INCOMES Number

Dated April 15

APRIL 1, 1914

VOL. 43. NO. 7. WHOLE NO. 996

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VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-president; Barrett Andrews, Secretary; Edna Woolman Chase, Editor.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Subscriptions for the United States and Mexico, four dollars a year in advance. For foreign countries in the postal union, six dollars a year. For Canadian delivery, postage must be added at the rate of \$1.25 per year. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Three weeks' notice is required.  
Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

ON page 158 of this Vogue a new prize contest is announced. You have a chance to win \$50 by recounting one experience you have had with each of its various departments—or with as many of them as you care to tell about.

Vogue wants to see itself as others see it. Not for a moment does Vogue profess to know which of its services is the most universally helpful. This we say in spite of our twenty-one years' experience in trying to make the service fit the need. Vogue has produced, among other things, dress patterns that really bridge the gap between a limited and an unlimited dress allowance; it has invented the first practical Shopping Service conducted by any magazine; it has maintained a French Fashion Service that is to-day the model for all others; it has, in a hundred other ways, been of original and real value to its friends.

Now we ask you to tell candidly what, in the light of experience, you think of these various services. All the conditions of the contest appear on page 158. Study them well.

### INTERIOR DECORATIONS

The next Vogue, as explained in the other column on this page, will be the last in Vogue's spring fashion program—the last, but by no means the least full of news or the least helpful. After it will come, on the first of May, a number devoted to Interior Decorations. You will receive this next-Vogue-but-one at the moment when your Summer home will need much new decoration and furniture; and you will find it full of helpful information on this decidedly attractive subject.

### WHEN YOU GO AWAY

As you go out of town, remember to let Vogue know when you are going. It takes three weeks to change an address on our mailing list. Also, if as is the case with so many readers, you chance to be sending Vogue to one or more friends, it is quite likely that you will not remember to take this precaution, and your friends will be under the impression that their copies have been undeservedly cut off. An announcement in time may save both delay and misunderstanding.

### BREVITY THE SOUL OF WIT

Vogue is always glad to receive letters, to read them all, and to answer as many as it can, and as promptly as it can. But Vogue's mail is not quite the sort of thing you could comfortably run over at your breakfast table. Last Monday, for example, we received more than two thousand letters in the morning's first mail. Naturally, this keeps every one very busy. Therefore, it will be deeply appreciated if our readers will make their letters as brief as is compatible with clearness.

NEXT month, smart fashions for limited incomes—a subject to which one might easily devote, not simply one issue of Vogue, but a whole year of it. The next Vogue ends our spring fashion program—it is the afterword, the postscript, the precursor of the new styles of summer.



The cover of the next Vogue is by  
E. M. A. Steinmetz

Many pages in the Smart Fashions for Limited Incomes Number will be devoted to the wardrobe of the woman who must dress fashionably at moderate expense. Gowns, wraps, hats, corsets, lingerie, negligees and accessories will be considered from the standpoint of good taste combined with reasonable cost.

Here Vogue would like to bring out the point that the next Vogue dwells, not upon inexpensive things only, but upon those articles of particular value which, at any cost, are a good investment. Good style in dress is not a matter of income but of information. How the next Vogue is planned around this text is discussed on page 158.

### ALSO IN THE NEXT VOGUE

There will be a page showing good styles in luggage for the short trip—bags and trunks that make a good appearance without being extravagantly expensive. Also, for the house of the woman of not unlimited means, there will be an article on the new wicker furnishings; a page of painted furniture; and an article on the modern chintzes, tapestries, and cretonnes.

Brian Hooker, who has recently contributed several very agreeable and thoughtful essays to Vogue, will have in the next Vogue a paper on what he calls "race-consciousness and scientific altruism, and the collective conscience, and all that sort of thing." Those of us who are getting a little tired of the widespread and vague desire to uplift something, will find Mr. Hooker's article refreshing.





Photograph from Rochlitz Studio

M R S .   S Y D N E Y   S .   B R E E S E

*Mrs. Breese is one of the younger hostesses of New York, and is a well-known amateur actress. A part of this summer she will probably spend, as usual, at the Southampton home of her father.*  
Mr. Alexander Logan Morton





## POST-IMPRESSIONS *of the* OPENINGS

**A**LTHOUGH the first great wave of excitement caused by the Paris openings has subsided, it has left behind a thousand little whirlpools of interest, each centering about some mooted question of the new mode. Of course, every one knew twenty-four hours after the first twenty-four minutes of the first opening all about such things as the passing of the tight skirt which, having had its day, has apparently transferred its policy of frugality to the bodice; but such innovations as a collar which almost hides the mouth, coats without sleeves, and a frock here and there of white damask are still enjoying their allotted seven days of wonder-making.

The short skirt, the advent of which was prophesied in Vogue fully eighteen months ago, is now the fad of the hour. All the foremost couturiers exploited it at the spring openings this season, but we are really indebted for it to Premet who showed the shortest skirts in Paris as long ago as February, 1913. At that time American women looked at them and pronounced them very pretty, but they said that no woman would ever wear a skirt which cleared the ground by from four to seven inches. For once, however, the American was mistaken. She forgot to reckon with her smart French cousin, who has taken up the fad for short skirts.

### A SHORT SKIRT FOR MODESTY

We were in a measure prepared for this by the adoption of the split skirt. The very short skirt of the hour appeals to people as being a much more modest affair than the split skirt. Just why, is not quite clear, but fortunately we are concerned only with the fact. The present mode decrees that the skirt shall escape the ground by not less than four inches, and that seven is not unthinkable; and the line is likely to climb higher rather than to be lowered.

A year ago, in February, Madame Chéruit showed many dresses which had transparent capes made of a single layer of chiffon. These capes touched the waist-line in the back and disappeared mysteriously in the front; never, by any chance, did the cape cross the front. Simultaneously with these Bernard brought out a three-quarter-length cape of black satin which had jacket-like fronts belted at the waist-line, and Poiret showed military capes.

All of those capes came to stay. We have the little pelerine which hangs from the back of the coat; we have the cape with the jacket or surplice fronts, and we have also the military cape. All of these styles of capes were shown at this year's openings, and all are being worn. Beer showed the very pretty circular cape of emerald green crêpe which is sketched on page 30. It was worn with a dress of black satin combined with black and emerald green striped taffeta.

### BACK TO 1880

Premet has taken us back to the dress of 1880 with the tight shoulders, the long, tight sleeves, and the long, semi-fitted waist which curves in at the waist-line and fits over the hips in a long, sloping line; the widest part of the whole dress is at the base of the hips. Such a frock is usually sashed with a wide band of taffeta—all of these dresses are developed in taffeta—which is tied in a perky bow in the back. The sash is always lined with taffeta, either like the dress or of a contrasting color, and this lining gives stiffness to the looped ends.

The 1880 waist was the most prominent feature of the Premet collection, and it was shown by no other couturier. It was made with middle back, side back, and underarm seams, and

Speaking Largely, the Skirt Has Grown Shorter as Well as Wider; the Cape Has Come for a Long Visit; There Is a Universal Tendency to Borrow from the Past—Speaking Specifically and with Wonder, There Is the Pantalet-Petticoat, the Lined Bodice, and the Collar So High One Fairly Has to Talk through It



*Comes a wide, wide gir-  
dle atop a wide overskirt  
atop the novelty of the  
season—the pantalet-pet-  
ticoat presented by Pre-  
met and Chéruit and Beer  
—the whole a composite  
picture of the new mode*





*Since skirts must be extremely something or other, and extremely narrow is no longer new, Dœuillet makes this one extremely short*

with a dart on each side of the front. The seams were made conspicuous by narrow cords or pipings, and the waist was built on the lines of the old-time basque—with identically the same seams—but it hung rather loose and was not boned. It buttoned directly in the middle of the front with closely set, ball buttons of taffeta to match the dress.

Skirts are extremely short, and are draped up in the back with the fulness bunched at the hips. In front the skirt lies in tight, crosswise wrinkles which curve up slightly toward the back. Some of the skirts are sashed at the hips, and are pulled out above the sash to make a puff between the hips and the waist-line. This is not very pleasing. Other skirts are evenly shirred at the waist-line, and are, apparently, cut very long and rather narrow. Perpendicular rows of shirring are sometimes placed on each side at the wide curve of the hips to give a puff, and sometimes a perpendicular row of shirring placed directly in the middle back gives the effect of a polonaise in the back.

#### COATS, LONG OR SHORT, HAVE TAILS

Premet's coats are short, with short, flaring tails—much like those he showed in the autumn. The newest coat has fitted seams and front darts, although, like the fitted waist, it

hangs down rather loosely from the shoulders.

Several 1830 costumes were shown, and very charming were the crinoline skirts that had little pantalets of organdy, batiste, or tulle, with fluted frills of lace that hung close to the ankles. So tiny were these pantalets and so sheer that almost they added no width to the ankle. Other frocks had extremely narrow underskirts or petticoats of thinnest organdy or batiste. The frock of gray taffeta shot with copper which is shown on page 27 is a faithful exponent of this mode. The tiny, frilled underskirt, the modern version of pantalets, is of batiste so sheer it scarcely veils the ankles.

This petticoat is a novelty of the season's dress that has been presented by all the couturiers. It may be of tulle and so narrow that it suggests pantalets, as at Premet's and Chéruit's, or it may be of satin as at Beer's, but it is always narrow.

#### FURTHER BACK TO 1830

Dœuillet antedates Premet by fifty years and favors Second Empire and 1830 styles. Since skirts have acquired the reputation of being extremely something or other, and since extremely narrow ones seems to be denied them, Dœuillet makes them extremely short. Many of the skirts are ruffled, some of them in one place and some in another; others confine their fulness to the somewhat less exuberant form of plaitings, and still others deploy their forces and cover the whole skirt by using a short, draped overskirt, ruffles here and there, and plaitings almost everywhere.

There were many draped girdles in Dœuillet's collection, some of them falling low over skirts hung from an inside belt; two of them were pulled down lower in the front than in the back. Some frocks were sashed about the knees. Afternoon gowns had short sleeves, half-way to the elbow, and most of the waists were cut with yokes which extended over the top of the arm with both the waist and the sleeve shirred to it.

The loosely fitted, unboned waist was largely represented, and however else they were, one and all they were décolleté. A loose basque appeared on a Second Empire frock of green taffeta as shown on page 34. It buttoned in front, extended five inches below the waist-line, and, being unboned, wrinkled where it fitted the figure at the waist. The skirt had a short draped overskirt bordered with fringe.

At this opening were shown many capes and several very loose coats that scarcely covered the hips. These were made for the most part of heavy cheviots and tweeds, both plain and plaid. One exquisite evening cape of pink taffeta was shirred and embroidered in metal thread. Figured silk crêpes and much taffeta, some of it shot and some of it plain, appeared on every side. Cut steel buttons were used generously on taffeta frocks.

Dœuillet showed a pretty little frock, sketched at the upper left of the page, called "Saut'en barque." It was of Saxe blue taffeta, had a very short skirt, and was trimmed with plaitings and cut steel buttons. It showed Dœuillet's favorite draped girdle.

The taffeta frock illustrated in the other sketch on this page shows Beer's underskirt or petticoat of a different color than the frock. The frock, in this case, was of banana taffeta with an embroidered design in beads and paillettes. The back of the skirt showed the new line, and here also we have the bustle effect. No bustle was worn, however. The underskirt, the frill on the bodice, and the short tulle sleeves were of Saxe blue taffeta.

#### AND I HELD MY BREATH

At the house of Poiret there are one or two frocks which look as if they might have stepped out of one of Kate Greenaway's books—lovely, picturesque things they are. For his evening frocks he generally uses a straight line across the front, and I held my breath when I saw how low he placed it. One frock was sleeveless and had no shoulder straps. The slender garland of roses of gold gauze which crossed the nape of the neck and was attached to the bodice on each side of the front held it up—for the time being.

Poiret has always shown a preference for the Moyenage neck in daytime frocks. This year he has added a standing collar which almost hides the mouth. It is made of a straight piece of material several inches high and is large

enough to allow the wearer to move her head—if she wishes to. Another odd collar is of starched white linen, and would pass as a Byron collar if it lay flat against the shoulders, but as it flares out from the top of a taffeta stock it can only be called a "Poiret collar." This designer also features a wide, flaring cuff which hangs down over the hand far enough half to conceal it.

#### WILL POIRET RETREAT? NEVER!

Street suits here have loose coats which hang very full in the back. Such coats are usually cut on kimono lines and they may be hip-length or may almost touch the knees. Some of them are even shirred at the back of the neck to give extra width, and at the bottom they hang in deep godet plaits. Occasionally the suits are belted or sashed, in which case the belt always passes under the godet plait. Coat sleeves are wide and loose, and many coats are sleeveless. Many of the skirts have a burnous drapery in the back.

Poiret's latest version of the lampshade tunic, shown at the left on the opposite page, is most artistic, but it should be worn only by one who possesses an exceedingly slender figure. The narrow skirt is of white satin, and the hips and waist are tightly draped in black satin. A



*To have all the appearance of wearing a bustle and yet by no means to wear one is the privilege of her who wears this Beer frock with contrasting petticoat*



full, shirred skirt of blue tulle is attached at the hips under a wide heading, and flares widely at the bottom under a chain of heavy jet beads. The corsage is partially veiled with blue tulle bordered with jet beads, and an upstanding frill of blue tulle marks the waist-line.

The other figure in the same sketch shows a striking costume of black taffeta called "Bonne Femme." A voluminous scarf of black taffeta tasseled in gold is draped artistically about the shoulders to give the effect of a surplice bodice. The sleeves and frills are of white crepon. The skirt is voluminous and ends in a culotte—scarcely distinguishable, but nevertheless a culotte; and, here is one of Poiret's surprises—the costume is worn with red leather boots.

#### A SCOTCH PLAY AND A SCOTCH PLAID

Not less interesting than are the new designs are the new materials. Of these the changeable two-tone taffetas, very supple and brilliant, are first in favor. One must not forget, however, the plaid taffetas which are so popular this spring. Just to what extent Sacha Guitry's play, "La Pèlerine Ecossaise," is responsible for the fad for plaids it would be difficult to say, but considering that a fashion is often created out of some suggestion much less substantial than this, it is probable that the Scotch plaid cape in the play has had an influence more important than the author ever expected it to have.

The couturiers are originating novel methods of making up the large plaids to avoid giving the wearer an overplump appearance. This, with the mode for slimness, would be unpardonable. A charming actress in a new play at the Marigny, "Le Mannequin," wore a gown of bright green plaid taffeta—that is, the skirt was of the plaid. It was cut in the diamond-shaped outline—all in one piece—but was so draped that the plaids met in a V down the front, which made them fall in a full bias over the hips, and in straight lines down the back.

Small buttons extended down from the waist-line in front for some fourteen inches, then there was an untrimmed space, and again at the bottom, for about the same distance there were buttons with buttonholes. The seam was left open, and it flared to show the ankles veiled with plaited chiffon. A short, flaring pelerine-jacket of plain, dark green taffeta trimmed with a narrow band of fur at the back was worn over this skirt.

Silk gabardine is used by all of the couturiers and is one of the prettiest silks of the season. It is just like the usual gabardine except that it is silk instead of wool.

Some of the new summer dresses are made of damask. Madame Lanvin shows a frock of white damask with a skirt composed of three circular flounces with each flounce edged with narrow, turquoise blue, thread lace.

#### FASHIONABLE PARIS SCORNS THE FASHIONS

It is astonishing how little attention fashionable Paris sometimes pays to the new fashions. I have noticed this during the last weeks particularly because I have been sandwiching openings at the big couturiers between many small society functions at which some artist was giving a private view of his latest portraits, or some famous man a *conférence*, an institution so popular with the smart set. At these gatherings there is no excitement over the new models. Every one is thinking of something quite other



*Will the minaret tunic relinquish its prestige? Never. At the mention of retreat Poiret advances a bolder interpretation than any he has yet offered—a lampshade tunic wider and longer and thinner and stiffer than ever*

*While no woman will abide a really high necked bodice any woman will let Poiret beguile her into this dangerously near high one since he calls it not a bodice, but a scarf, and proves his point by giving it gold tassels*

than clothes; and while the women are well dressed they are seldom dressed in the height of the new mode which is humming so excitedly about itself outside.

#### MADAME PRESIDENT RECEIVES MADAME PRESIDENT

At one conference at the Lyceum Club, Madame Raymond Poincaré was received by the beloved president of the club, the dowager Duchess d'Uzès. There was a certain amount of discreet curiosity as to just how this meeting would take place. The Duchess d'Uzès waited for the wife of the President of the Republic in the great hall of the club. She had returned that day from Brussels, where she had given a lecture on her favorite sport, the cross-country hunt.

The Duchess wore nothing so fashionable as I had seen at the openings—just a tailored costume of black velvet—and the skirt was not the new short cut, seven inches from the floor. Under the smart fitting jacket, she wore a vest of white faille. Her small hat was of black velvet with two tall gray plumes. Her club badge peeped, with intention it seemed, from the front of her vest.

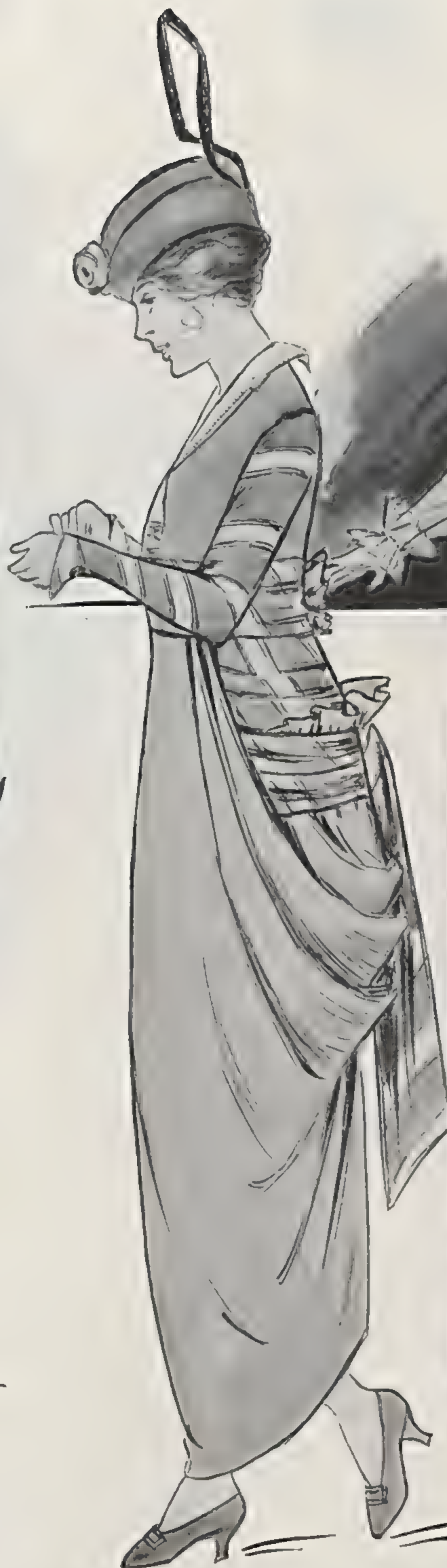
Small of stature but great of poise, the first of the six grand duchesses of France received in fraternal greeting the wife of the official head of the Republic. It was the president of the Lyceum Club who received Madame Poin-

caré. A carriage drove up to the steps, a tall footman leapt from his box, a little woman with a bright, smiling face ran lightly up the steps, all alone. The Duchess, a perfect hostess, stepped outside and gave her hand in friendly greeting. Some one placed a bouquet of lovely pink carnations in Madame Poincaré's hand, and she promptly handed it over to the tall footman who had followed her up the steps. That was all. No, there was, of course, the lecture which was dull, and the tea afterward which was charming. Madame Poincaré, sitting beside the Duchess, was almost hidden behind the branches of flowering almond which bent low with their lovely pink blossoms. She spoke a little English, to show that she could. What she said was, "I am afraid," but her merry laugh belied the words.

Madame Poincaré did not wear one of the lovely new capes which every one is talking about; she did not wear a short skirt, nor was her skirt arranged with those upward draperies, the latest thing. Her gown and the long, straight cloak covering it were of soft, brown velvet. There was a small collar of skunk, and the coat had a belt; but Madame Poincaré did not even carry a muff to hide her white-gloved hands. Her small velvet toque to match her gown had two little tufts of tiny ostrich tips in the same color—not a costume about which one would exclaim.

E. G.





This cape is called "Mistral" in very defiance of the northwest wind. But it would protect only against a wind tempered by spring sunshine, for it is made of emerald green crêpe de Chine lined with a figured foulard. In back it is a circular cape and nothing more, but in front a jacket is disclosed with belt, odd little revers, and what might almost be sleeves

With the cape sketched on the left is worn this dress which has been labeled with an even more tempestuous name, "Ouragan," or tornado. A distinctly new back line results from draping the black satin skirt high up to a close bodice and a basque of green and black striped taffeta. Into a cross plait of the basque is tucked an upstanding frill of the black satin and striped taffeta sash-ends drop long and full below it

This gown takes its name from the pointsettia in the red silk girdle. Three features of the Beer opening are found in this model: the Watteau drapery and train of black taffeta; the use of black beads and paillettes on the lower skirt; and the high skirt draping which makes a train not only desirable but exigent. The modestly high bodice consists only of a white tulle cape, white ostrich ruche, and black tulle sleeves



BEER DECLARES FOR SKIRTS DRAPED VERY, VERY HIGH IN  
BACK; FOR THE PERIODS OF WATTEAU AND THE SECOND  
EMPIRE; FOR SASHES WITHOUT NUMBER, AND FOR CAPE





Blue serge, most tractable and satisfying of materials, is here embroidered by Premet in stripes of soft red, yellow, and green across the back, which hangs in an unbroken line from shoulders almost to hem. Sleeves, sash, and foundation are of black satin. Over the skirt falls a tunic of dark blue chiffon embroidered in blue beads. Collar, revers, and vest are a fresh mingling of white organdy and silk



A pannier skirt and a scant bodice of pale blue satin, the latter embroidered in crystal beads, and shoulder and sleeve straps of the same beads, and—why, that is all! But it is an indubitable Chéruit model



For the theatre, the informal dinner, or for the reception (granted a bit more tulle at the neck)—many are the occasions this Premet gown may grace. Black satin, so soft that a blue, grosgrain silk waist lining must be used to give it body, is crossed in unbloused surplice fashion. Following the lines of the surplice are folds of white tulle. In front the skirt surprises by a row of buttons made from cup-shaped spangles and silver beads; in back, by a sash of Nattier blue grosgrain ribbon.

Gowns shown by Miss Carroll

A PREMETS LEADER IN THE LEGION OF BLUE

SERGES; A THEATRE DRESS WITH A PERSONALITY;

AND A CHÉRUIT EVENING GOWN OF ELIMINATIONS





A frock of pink and white flowered crepon, that could easily be innocuously pretty in less skilful hands, is given distinction by the cut of the sleeve, the shape of the white linen collar, a black velvet belt, and the several full ruffles—fancy this!—at the hem

From the angle shown below a better view is obtained of the deep, frilled collar, the little coat tail—and the stick!



Most typical of Paquin, spring of 1914, is this suit of gray-green gabardine. The coat-front is cut away at the waist-line; the coat-back drops in godet plaits to below the knees. On the skirt bottom is set a circular "ounce that augurs well for the full skirt

"PAQUIN ET JOIRE, Furs," read above a New York shop over a year ago caused a lifting of eyebrows and a wondering if there was to be an American branch of this French house. But furs and only furs have been sold at this establishment.

Last spring M. Jouda, member of the house of Bernard, left the sacred confines of Paris to visit New York and observe our fashion ways. His visit had scarce ended before Mr. Worth appeared, and he also observed and went his way. In the autumn Paul Poiret arrived with his charming wife, an interesting lecture, and motion picture reels of his gowns in the making. All four stirred fashion and the press to their uttermost. Now this March, Mme. Joire, the sister of Mme. Paquin, brings the latter's entire spring collection to this country. To sell? Oh, no; for exhibition purposes only, the first showing held at the Ritz-Carlton in New York, and then others in other large cities. What does all this portend? Are we to buy our Paris frocks direct from their makers without crossing the Atlantic? Is the mountain coming to Mahomet?

PAQUIN'S COLLECTION  
OF SPRING MODELS BE-  
GINS ITS AMERICAN TOUR



White piqué, the everlasting, is cut into a jacket of the short-in-front, long-in-back type favored by Paquin. White-dotted green linen lines the cuffs and collar, the latter Pierrot-esque with its white mull frill. The china buttons are green and white

A skirt with inset ruffles of white mull is indeed an innovation, but here they boldly appear on the piqué suit







*A very old thing is the newest thing at Monte Carlo—pantalets or at least an effect of them. Below a flimsy skirt of figured crêpe gathered at the waist-line and puffed at the ankles to a thin foundation, drops a piece of lace a few inches deep and but a little wider than it is deep. A black velvet girdle marks the beginning of a surplice bodice which finishes in a Gladstone collar of white mull that flares well-nigh shoulder wide*

*Refusing to acknowledge that it has had its day, a tight skirt of taffeta tries valiantly to hold its own in spite of its tunic of striped taffeta no less than four yards around and so long that it almost covers the slim skirt. It is corded to a gathered yoke of plain taffeta. The little, plain silk jacket is shaped like a bell at the bottom, and has a shallow, flaring collar of the striped silk at the top. The surplice vest is of white charmeuse*

**GOING, GOING, ALMOST GONE IS THE TIGHT SKIRT—NAUGHT BUT**

**A FEW INCHES AT THE HEM REMAINS OF THE DEAR DEPARTING**





Metternich, the famous Austrian statesman who settled the affairs of nations, here has his name bestowed upon a Second Empire frock that may disturb, if not settle, the affairs of fashions. Though the basque of green taffeta is not boned, it is lined—actually lined—with a stiffening white taffeta, and fastened with green taffeta buttons embroidered in silver thread. About the hips the silk is draped like a “bonne femme” curtain, fringed as well as ruffled—and all in Empire green

This model “Pamelo” is entitled to distinction as much for its lovely color scheme as for its novelty of cut. The dress is of strawberry taffeta with a belt and a collar of king’s blue velvet, and gray silk embroidery on the hirondelle coat tails. Smart little differences are the way in which the lace collar ends before it ordinarily should, and the use of a tunic in back only. The buttons are of cut steel, which Dœuillet is using ad libitum

Upon a style of 1830 or thereabouts has been modeled this dress called “Valentino.” Five times around a simple black taffeta skirt go graduated ruffles of Roman-striped silk. This is not as bizarre in coloring as it sounds, for the gay Roman stripes are set on a Saxe blue ground, and the result is really most artistic. The snug bodice is cut with a fitted girdle in front and in back with a basque caught by buttons of cut steel, of course, since they are high in the favor of this designer

**DŒUILLET FAVORS SECOND EMPIRE AND 1830 STYLES, WHICH**

**IN ONE ASTONISHING MODEL MEANS A LINED BASQUE—COATS**

**ARE SHORT, SKIRTS ARE SHORT, AND SO ARE THE RUFFLES**





"Maxime" is a suit frivolous in name but practical in nature. For be it known, it is made of blue serge trimmed on the skirt with red, yellow, and white striped faille, thrice belted. The jaunty coat, adorned with cut steel buttons, opens over a waistcoat formed by the blouse fronts. The overcollar is of white piqué—a detail seen in many suits this season

Just as if a shirring string had broken and the skirt had fallen loose from the belt—that is the way this Bernard model looks. What from the picture might be a bustle is in reality a side-wing drapery, for the material, russet gray taffeta, is pulled far out from each hip. This skirt and bodice made "Fragonard" one of the most interesting models of this collection

For sheer ingenuity of cut this cape, called "Parsifal," is to be commended. And yet this clever effect is obtained merely by slashing the fronts to form the belt which buttons across the back. The buttons are of white metal and the material is a "velours de laine" in a greenish-yellow called "citron," for which Bernard this year has a decided penchant



WITHIN BERNARD'S PORTALS ALL SKIRTS ARE SHORT, TRAINS HAVE NO PLACE, AND BUSTLES AND THEIR BOUFFANT KIN ARE ALMOST UNIVERSAL—SELVAGES ARE PREFERRED TO HEMS—SOME COATS FLARE AT THE HIPs AND MANY ARE WIDELY BELTED—KIMONO BLOUSES GIVE WAY TO SET-IN SLEEVES WITH SNUGLY DRAPED BODICES







Since its first appearance last August at Deauville the curl on the cheek has grown in Paris to the proportions of the early nineteenth century ear-lock. Over a year ago certain young Englishmen tried to launch side-burns, but it remained for certain young Frenchwomen to popularize "less favoris"

Perfect relation between hat and hair is shown in a tulle "calotte" with a tiny jet brim, through which are drawn two curls



Watching the marital infelicities in "La Pèlerine Écossaise," was the wearer of this coiffure, which was filleted with silver-embroidered blue gauze fastened with a brooch of a huge emerald set in diamonds



A veritable nun's coif of silver gauze bound and almost completely concealed the dark hair of one pretty theatre-goer. Only the knowing possessor of a perfect profile would have dared the severity of the additional band drawn low over the forehead to a deep point between beautifully arched eyebrows



Below hair peaked and puffed into a semblance of the Louis XIV "fontage," glowed a diamond on a fine platinum chain



The Soirée de Gala at the Palais Persan was a most likely place to see the newest and longest thing in paradise feathers—a snake of fronds pressed into sinuous curves starting from a foundation of jet



DARING FRENCH EXTREMES OF EVENING HAT AND HAIR THAT SET THE PACE FOR THE LESS DARING





Mexico is a natural inspiration for revolutions, even in dress. With the adaptability of that land accustomed to sudden changes, the tight-fitting trousers of the men of the country lend themselves temporarily to the demands of a costume for the Parisienne—a costume known, of course, as the "Mexicaine." The material, khaki colored gabardine, the ball trimmings, and red and yellow in the bodice decorations, carry out the suggestion. Beneath the white linen collar, outlined with red and yellow pipings, lies a second one of white crepon embroidered in red. The flaring cuffs give an added touch of belligerency, and the red and yellow color scheme culminates in the sash, the defiant angle of which in the back more than suggests the hip dagger

An almost invisible layer of flesh colored tulle and two strands of jet beading would hardly seem sufficient support for a bodice of écreu lace topped by a black tulle frill, a black charmeuse skirt showered with black jet, and a black charmeuse train lined with green and gold brocaded ribbon, which forms the deep and swathing girdle

After eager searching of the east for costume suggestions, behold in the commonplace of a Dutchman's breeches one of the happiest of all. The "Hollandaise" falls ideally into the diamond outline favored by Redfern. It is in linden green duvetyn serge that the costume is shown, with a vest of black faille. Once a woman's hands are in the surreptitious pockets, her manner gains exactly the jaunty self-assurance that becomes the costume



TO SHOW HIS OWN OR WOMAN'S VERSATILITY, REDFERN PUTS ON THE PARISIENNE A GOWN FROM MEXICO, A GOWN FROM HOLLAND, AND A GOWN FROM,—SHALL WE SAY PARIS?





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*The Countess of Rocksavage, formerly Miss Sybil Sassoon, whose husband is the heir to the Marquis of Cholmondeley*



Copyright by Mme. Lallie Charles, London

*Lady Tichborne, formerly Miss Denise Greville, was married last June*



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*The Hon. Mrs. Percy Wyndham, who, as the Hon. Diana Lister, was an April bride of a year ago*

ENGLISH BRIDES OF LESS THAN A YEAR, WHO THIS

SEASON, AS YOUNG MATRONS, NEEDS MUST MAKE

THEIR FORMAL COURTESIES TO THEIR SOVEREIGNS



## THE LONDON SEASON IS ON

LONDON society is changing its mind. Conservative as it is about its social customs, particularly when they are a little different from every one else's, it is gradually being brought to see that there are certain advantages in an early social season. Undoubtedly there is more amusement in town in February than in July. Besides, there were special inducements this year. The long promised production of "Parsifal" at Covent Garden, the opening of Parliament in February, and the first Court of the season three days later were the important events which drew fashionable wanderers back from the Continent to town. Hotels were suddenly filled as if by magic, the streets assumed the crowded appearance so dear to the Londoner's heart, and well-known liveries again added smartness and color to the Park.

The first performance of "Parsifal" was greeted with reverent enthusiasm. Every seat was sold weeks before the occasion. Though the King and Queen were still at Windsor, the Royal Box was graced by the presence of Queen Alexandra.

The opening up of Parliament occurred on a glorious day. The Mall was crowded with sightseers, for the gorgeous State Coach, drawn by its traditional eight cream-white horses, never fails to attract a throng. In this glass-enclosed vehicle sat the King and Queen, clad in their royal robes. Almost barbaric in its splendor was the spectacle, more like a fairy fancy than a twentieth-century fact. But the Britisher loves the outward and glittering signs of greatness. Queen Mary is a martyr upon these occasions for, notwithstanding every modern device, the State Coach rocks like a ship at sea and the Queen, who is a poor sailor, suffers tortures before she arrives at her final destination.

## HORRORS OF PRESENTATION

Presentation at Court has been robbed of so many of its horrors that it is no longer looked upon as a trying ordeal. It has become merely a necessary and somewhat boring regulation which, however, must be observed if a girl is to take her place in society. Gone are the days when the débutante, pale and trembling, palpitated with longing and terror on the receipt of her card from the Lord Chamberlain. She now spends but little thought on

## London Is Now All of a Ferment, for Parliament Has Been Royally Opened, the First Court Has Been Held, and Loyal English Subjects Are Home Again to Bow the Knee to Their Majesties

the ceremony itself, concentrating her attention on that more important detail, her toilette.

King Edward did much to lighten and brighten Court ceremonial; he abolished the afternoon presentation, so dear to the heart of Queen Victoria; the hideous custom of driving to Court in broad daylight became in his reign

extinct; the exquisite misery of sitting for hours in a cold, biting wind, facing the jibes of the butcher's boy and the hectic curiosity of the milliner's apprentice while one's carriage crawled toward Buckingham Palace, became but an awesome tradition. Gay little dinners, at which with lightness and laughter débutantes compare their gowns and discuss the coming event, now precede the ceremony. Timid little débutantes are so much encouraged by these intimate and informal gatherings that they lose all trace of self-consciousness and make their bow later on with charm and grace. There are many beautiful brides to bend the knee this year before their sovereigns, among whom are the Duchess of Sutherland, the Countess of Rocksavage, the Hon. Mrs. Percy Wyndham, Lady Tichborne, and Lady Maude Cavendish.

## THE FIRST COURT

The first Court is considered one of the most brilliant of the year's functions, and is largely attended by the diplomatic and official circle. This year the nine ambassadors with their staffs were all present, and the ambassadorial group looked very imposing as it stood glittering with gold lace and orders to the left of the dais.

Never have more beautiful and striking gowns been seen at Court. Brocade was the favorite material employed by the smart London dressmakers, and a singularly graceful effect was produced by the almost general use of lace for the long trains. In many cases the lace was embroidered in gold or silver, or edged with fur. The Queen wore a gown of blue and silver brocade, and from her shoulders hung a diaphanous train of Honiton lace. On her corsage blazed the great African diamond, beneath which she wore the ribbon of the Garter.

Many dinners were given in London during the week preceding the first Court. The Duchess of Marlborough entertained a distinguished company at Sunderland House, among whom were Prince and Princess Lichnowsky, the Marquis and Marchioness of Crewe, the Marquis of Soveral, the Earl and Countess of Derby, the Earl and Countess of Essex, Lady Paget, and Lady Cunard. Lord and Lady Granard were dinner hosts at Forbes House, and at a dinner given by Mr. and Mrs. John Ward were the guests of honor.



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The King and Queen in the State Coach drawn by eight creamy horses on their way to open Parliament, synonymous with opening the London season

In the oval is the young Duchess of Sutherland, formerly Lady Eileen Butler, who again makes her obeisance at Court upon her husband's accession to the dukedom





Photograph by Baumann

*Mr. Joseph Howland Hunt, the first American admitted to the Society of Beaux Arts Architects in Paris. In Part I of the pageant, he was the Roman general, Belisarius, who led to victory the soldiers of that mighty Empire*



Copyright by Marceau, N. Y.

*Mrs. Peter Cooper Hewitt as the superbly clad Empress Theodora, who with the Emperor Justinian visited the city of Venice and was duly honored by its people*



Copyright by Marceau, N. Y.

*As a Venetian lady of the eighteenth century came the Baroness de Meyer in a gown of orange brocade and a black velvet tricorne resting upon her powdered hair—a costume which was as historically correct as it was beautiful*



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*M. Lou-Tellegen chose his costume with the knowledge which comes of experience; for he is the French actor who played opposite Mme. Bernhardt on her last American visit, and this winter starred here with Dorothy Donnelly*

**"NO IMPROPER COSTUMES ALLOWED," MEANING IMPROPER TO THE PERIOD, READ A PLACARD OVER A DOOR OF THE HOTEL ASTOR AT THE VENETIAN BALL OF THE SOCIETY OF BEAUX ARTS ARCHITECTS—THE RESULT WAS COSTUMING OF UNUSUAL HISTORICAL ACCURACY**



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*Mr. Theodore Blake, a member of one of the best known firms of architects in New York, as the Doge of Venice. He and his dread Council of Ten were the dominant figures in the Renaissance division of the pageant*



## A S S E E N B Y H I M

OUR ancestors were wise in their day when they set aside the first of April as a feast for all fools, because there is no month so uncertain as this same April which, since time immemorial, has played tricks upon us when we are supposed to be enjoying the vernal year in its perfection. In our present eagerness, however, to beat the calendar to each succeeding season we scarce pause long enough to play the April fool for rushing on to play the—well, to play it is June in May.

A century ago, Charles Lamb bewailed the haste of his day—the haste of stage-coaches and tallow dips, the haste that enabled him to eat a dish of peas or strawberries before they were ripening in the open! But we, we ate our strawberries and our field salads in January.

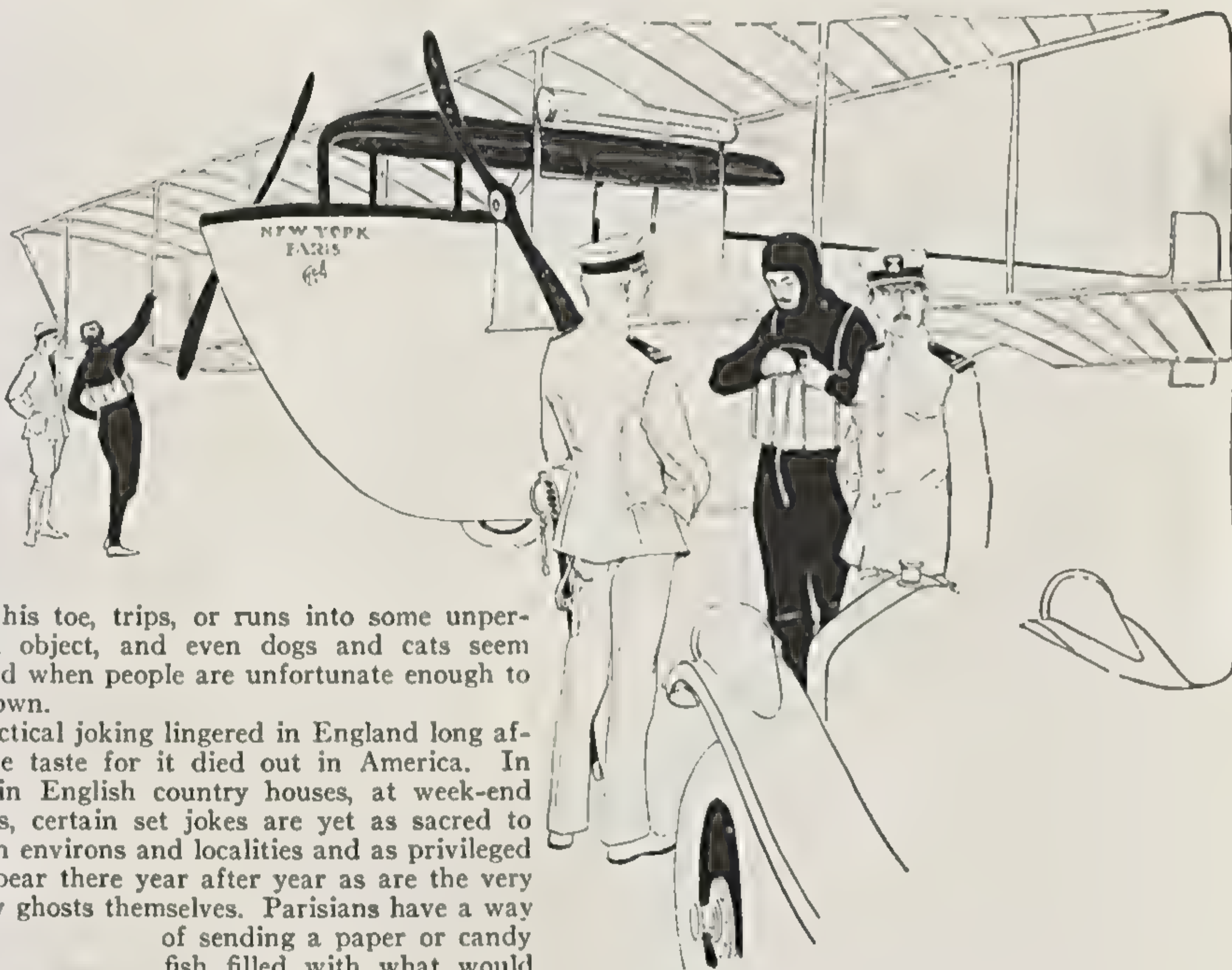
## EXCEEDING THE SPEED LIMIT

As an example of another sort of exceeding the speed limit now comes Mr. Rodman Wanamaker, who is to cross the ocean—if one may believe the papers—of an evening, and pass his week-ends in London and Paris. It seems to be a question not of time, but of higher mathematics and money. No doubt the mere suggestion in January that he order New York asparagus in New York for dinner one day and English peas in London for dinner the next day would have thrown poor Charles Lamb into a state of dyspeptic insomnia. However, Mr. Rodman Wanamaker is doubtless beset by no such gastronomic scruples and certainly he has no scruples of any kind in regard to kicking a dry pair of heels over old Father Neptune's very nose.

Fortunately we are discarding the amusements and infantile April pranks of our ancestors. Even the street urchins now scorn to entrap the passer-by on All Fool's Day with an empty purse tied to a string, or to gibe him by calling his attention to some pleasant untruth. Yet there are some people who hold that the old practical jokes, such as arranging buckets of water to fall on the head of some hapless person, or concealing unboiled live lobsters in the beds of guests, were, after all, if boorish, harmless. Strangely enough, any normal human being will laugh at the discomfiture of any other human being who



The Latest Problem in Higher Mathematics: to Kick a Dry Pair of Heels in Old Father Neptune's Face—On with the Cap and Bells and the Spirit of the Motley



stubs his toe, trips, or runs into some unperceived object, and even dogs and cats seem amused when people are unfortunate enough to fall down.

Practical joking lingered in England long after the taste for it died out in America. In fact, in English country houses, at week-end parties, certain set jokes are yet as sacred to certain environs and localities and as privileged to appear there year after year as are the very family ghosts themselves. Parisians have a way of sending a paper or candy fish filled with what would be called in American slang "fake sweets" to friends on the first of April. I do not know what the origin of this custom is. For us, near New York, April first marks the opening of the trout fishing season, and perhaps April and fish really have something to do with one another.

## DEAR OLD LAMB

Perhaps dear old Charles Lamb has the kindest words of any writer for the April Fool. He wrote an essay on the subject of All Fool's Day, in which he said that he loved a fool as naturally

as if he were kith and kin. He professed to have more yearnings toward that simple architect who built his house upon the sand than he entertained for his more cautious neighbor, and insisted that he felt a kindliness that almost amounted to tenderness for those five thoughtless virgins. "The more laughable blunders a man shall commit in your company, the more tests he giveth you that he will not betray or overreach you. I love the safety which a palpable hallucination warrants; the security which a word out of season ratifies"; so said this kindest of essayists.

Perhaps, after all, even in this practical age, when some verse is written but no poetry, and when we judge all men by a severe standard, the fools are not the worst of the people we meet. So let us put on our caps and the spirit of the motley, bestride our hobbies, and dust away our bells to whatever tune we please.

WHEN *and* WHY WHO SHALL MARRY WHOM

EUGENICS may be a very new science, but it is a very old art.

Long before those brutal theorists, the male eugenists of Sparta, began exposing weak and deformed infants on the rocks, feminine eugenists had been practising the art in gentler fashion and with distinguished success. In fact, the instinctive practise of this art has brought the human race thus far on its tedious but persistent road of progress. The long and painful line of its advance is strewn with failures due to bad laws, false ideals, and the influence of that fruitful parent of disaster, human ignorance. Nevertheless, along with the apparently unconscious forces of evolution there has worked the most powerful of all influences for the eugenic development of the race, the general wish of men and women, and more especially of women, that their children shall be better than themselves. The ambitious mother who sells her

"Woe unto the Man or Maid Who Enters the Holy State of Matrimony with an Undiagnosed Sore Throat or a Chronic Earache," Exclaims the Eugenist Emerging from the Laboratory with the Light of Discovery in His Eyes and a Brand-New Penal Statute in His Hand

beautiful daughter to the highest bidder, sometimes a man of thrice her age, sometimes a prematurely aged libertine, acts under the spur of a wish to improve the social position of her child. If the result is the reverse of that which is desirable according to the laws of eugenics, the universal instinct is not at fault; it is the ideal born of ignorance of life's values that is false.

Becky Sharp thought she could be good on \$25,000 a year. The price seems low in these days, but the ambitious mamma who seeks to

marry her daughter to an income of \$500,000 a year and whatever kind of husband happens to be attached probably believes that she insures to the girl not only all the luxuries of life, but also the essential virtues, and to her remote posterity whatever advantages go with inherited wealth and position. We smile at the mother's fantastic hope that her weakling son shall

wed a sturdy Amazon, and beget a race of great physical and mental distinction, or that her colorless, plain-faced, flat-chested daughter shall become the wife of a splendid young athlete, and bless the world with beautiful offspring, yet she is doing all she knows how to do to promote the great cause of eugenics. And—she is sometimes miraculously justified in her grandchildren.

That mysterious law called, perhaps ignorantly, natural selection, and that even more

(Continued on page 100)





Photograph copyrighted, 1914, by Rochlitz Studio

MISS ANGELICA SCHUYLER BROWN

*Miss Brown is the charming and popular daughter of Mr. James Brown. She has appeared in many entertainments for charity this season, and at the Fine Arts Ball, given on the eve of Lent, she took the part of St. Ursula in the beautifully staged and costumed Venetian pageant*



## AN ANCIENT WILL-O'-THE-WISP

Culture Born of Solemn Listening to Lecture  
Courses, a Thing Set upon the Outside Like the  
Seal on a Champagne Bottle, or Is It a Catholicity  
of Taste and Its Correlative, Charity of Spirit?

THE PURSUIT of that elusive ignis fatuus, "culture," claims the time of many girls until marriage brings on the serious responsibilities of life. It claims also the abundant leisure of women, young and old, who manage in one way or another to be free from such responsibilities. Worse still, it steals the precious moments of some busy mothers who conscientiously snatch what time they can from scant leisure and bestow it with reckless prodigality upon studies that too often profit little or nothing. There is always some one at hand to earn his bread, and usually a great deal more, by furthering the misdirected efforts of those who are in pursuit of culture, and too often neither teacher nor pupil has any sound or clear notion of what culture really is. To most who eagerly pursue it, and to many who ignorantly or impudently profess to impart it, it seems to be something imposed from without, merely an applied ornament without structural significance. Nothing could be falser, and whoever undertakes to seek culture while under the dominion of any such notion will miss it altogether or acquire it by mere accident.

THERE is an old riddle running, "Room full, house full, can't catch a bowlful," to which the usual answer is "smoke," but might be "culture," for while culture can be won from daily contact with those who truly have it, there are people in pursuit of it whose preconceptions make it impossible that they should catch their desired bowlful even in a house where the thing forms the very atmosphere men breathe. In simpler days children were fond of what was called "love candy," a marvelous sweet in the form of gaily striped sticks which wherever broken transversely showed on the exposed surface the word "love." That old-fashioned stick candy furnishes an admirable illustration of what culture really is—a thing that goes through and through the mind and spirit of the possessor, something indelibly written within, not set upon the outside as a seal. The "study" of Shakespeare, the solemn listening to lectures upon the meaning of "The Ring and the Book" or the significance of the "Sonnets from the Portuguese," the laborious reading of ancient texts, or the acquisition of strange tongues, can not give this inward culture. Some of the most learned persons in the world, even some of those learned in the history of literature and in the interpretation of literary texts, are essentially uncultured, because their so-called culture is not a sensitive interpretation of the spirit.

THE way to culture lies not through the painful analysis of masterpieces nor, indeed, through the mere reading of many books. On the contrary, it may exist where there is ignorance of much that is learned at school and college. Lincoln's prose style proves him to have had essential literary culture, not that he was well educated or widely read, for he was neither, but that he had read, enjoyed, and thoroughly assimilated a few great masterpieces and had acquired a critical perception of literary values. Who shall estimate the immense though unconscious cultural acquisitions of those who have heard for a long series of years, at home or at church, the noble poetry and severely simple narrative of the Hebrew and Christian Scriptures? To many such, who perhaps could not pass a high school examination upon any single topic from the Bible, the beauty and vigor of the King James Version have become, so to speak, bone of their bone and flesh of their flesh. In such a way culture is received as naturally as the flowers receive the dews of heaven.

CULTURE implies the fitting of the inner man or woman for the apt and sensitive perception of what is good, true, and beautiful in all the fine arts, in nature, morals, religion, and in whatever else may minister to the sweetening and ennobling of the spirit. In its development it places man in sympathy with the best thought of man in all the ages, and enables him to enjoy alike the splendors of that literature which has stirred the world to its depths, and the minute perfection of form in a fable of La Fontaine or a parody of Calverley. True culture brings what is best in music, painting, and sculpture within one's appreciative grasp, gives a discriminating taste in manners, and refines the perceptions and the emotions. All this comes of deliberate or sometimes unconscious feeding upon that which yields the intellectual and spiritual nourishment which one is at any given moment ready to assimilate, and nothing is more inimical to true culture than the intellectual and spiritual indigestion so often superinduced by the ill chosen feast spread by schools and lecture courses. In other words, culture is for him who knows where to seek his own, something to be recognized largely by the fact of enjoyment, and belongs to him who acquires with the rolling years catholicity of taste and its correlative, charity of spirit. The woful waste and disappointment involved in seeking culture after a misdirected fashion are enough to grieve the hearts of all who love their kind.







Architect: Arthur C. Jackson

*In the library is a novel arrangement which has its justification in the saving of space accomplished—an all-important matter in a house on a city lot. Instead of occupying valuable floor space, the built-in bookcases are placed in a gallery which is run around the room, and is supported on carved brackets. The woodwork of the room is mahogany and on the parquet floor are many oriental rugs the rich tones of which balance the color of the books above*



*Formality and dignity characterize the entrance hall. The marble stairs, which rise in a well graduated curve, have an iron balustrade of pleasing Renaissance design. Stairs, floor, and mantel are of Caen stone; the marble furnishings are of Renaissance design, in accord with the architectural decoration. Oriental rugs give warmth and color*

Photographs by Tebbbs-Hymans, Ltd.



THAT SPACIOUSNESS IS NOT A  
MATTER OF FACT BUT OF EF-  
FECT IS SHOWN IN THE TOWN  
HOUSE OF MR. LAWRENCE GIL-  
LESPIE, WHICH OVERCOMES  
THE DIFFICULTIES OF THE  
LONG AND NARROW CITY LOT



*In the drawing-room, the key-note is taken from the simple and restrained style of Louis XVI. The richly decorated cornice softens the severity of the paneled walls and is balanced by ornamented bands above a dado of simple design. This room opens from the music room by triple folding doors set with small panes of glass*

*The upper hall, opening into the drawing-room, forms a music room. The walls of Caen stone are an appropriate background for a sixteenth century Flemish tapestry. The furniture is of the First Empire, and a bronze bust of Napoleon stands upon a music cabinet. The marble floor is covered by a soft-toned, oriental rug*

*Absence of ornamentation rules in the bedroom, which is paneled in French gray, and has a cornice with carved moldings. A heavy carpet of plain color covers the floor. The furniture is of simple design enriched by a very slight carving. The lighting fixtures are simple and the pictures few, so the wall spaces are wide and restful*







*On a quaint ferry drawn by a rope, the Countess de Rougemont and her guests, Mme. Jeanpierre, Mlle. du Petit Thouars, the Countess du Petit Thouars, and the Countess de Masin cross the small river which winds through the golf course*



*The Countess de Rougemont, formerly Miss Edith Devercux Clapp, coming down the steps of the Château de Memillon ready for a morning at golf*



*Jean Louis, son of the Count de Rougemont and youngest golfer in France, dons Scotch plaid for his game*



*The pleasant reaches of the golf course pass the picturesque ruins of the old château*

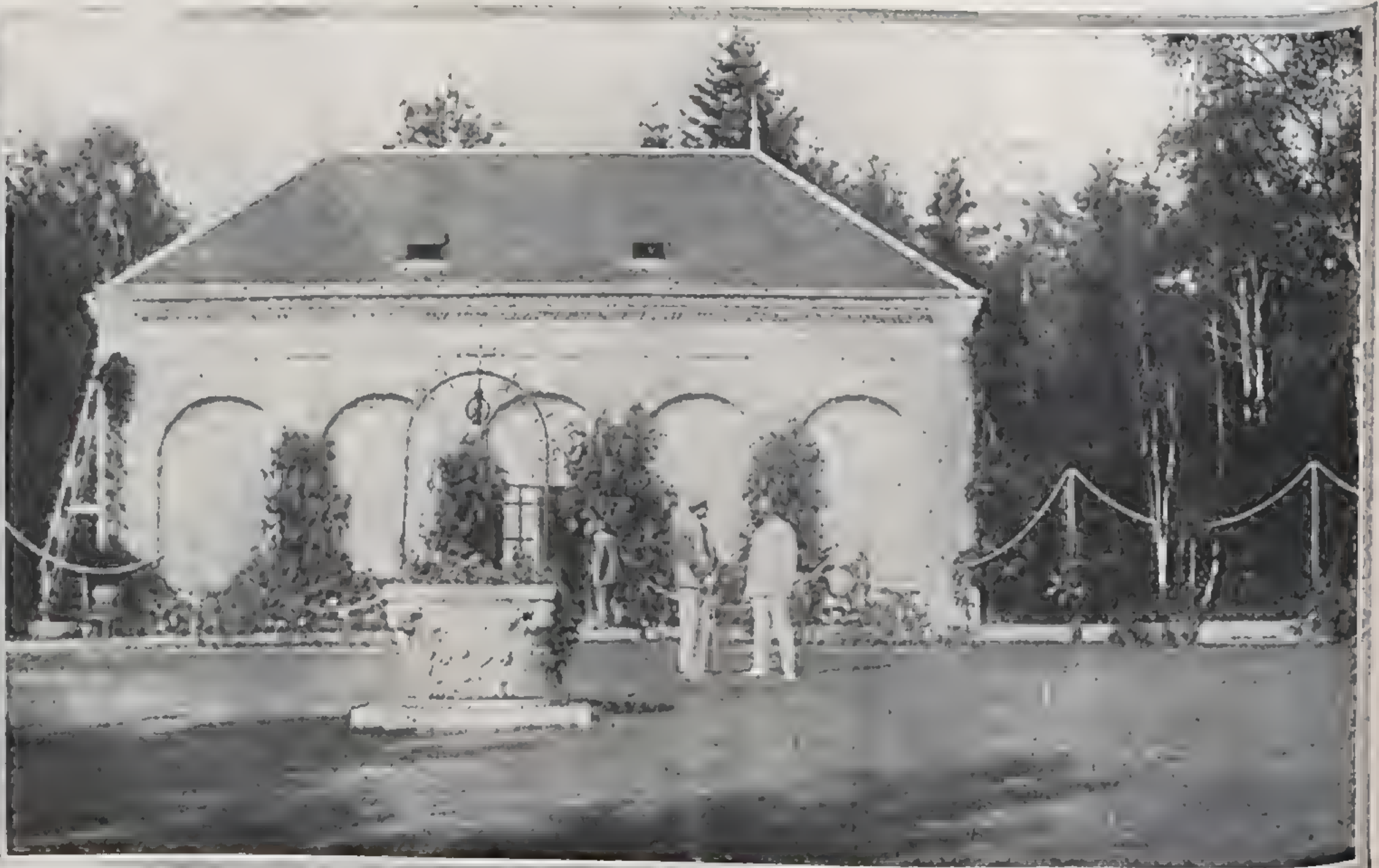


*The Princess Ghika, having successfully cleared the hazard of the river, prepares for a mid-iron stroke*

**AT THE CHÂTEAU DE MEMILLON NEAR PARIS, THE COUNT DE ROUGEMONT AND HIS AMERICAN WIFE OFFER THEIR FRIENDS A DELIGHTFUL OUTDOOR LIFE IN WHICH GOLF IS AN IMPORTANT FACTOR**



*Another guest who heeds the call of the golf course is the Duchess de Chaulnes, daughter of Mr. Theodore P. Shonts*



*The Count de Rougemont with Mr. Drayton on the lawn outside the little club house on his estate. In the foreground is a very beautiful, old well-curb*





A conservative tailored model with long sleeves and shoulder yoke, developed in white handkerchief linen striped in red or other effective colors, achieves distinction by its vest and cuffs of fine lace and the fine, hand-embroidered, white batiste which trims the sleeves and forms the dainty, pointed collar and revers

A high girdle which assumes the appearance of a waistcoat has a fictitious support of straps over the shoulders. Girdle and straps are of linen embroidered in conventional Russian designs in blue, red, orange, and other bright colors. White linen forms the bodice which is characterized by shoulder yoke and Gladstone collar. Blouses from Alice Maynard

No man may wear a waistcoat without a coat, but woman calmly adopts the waistcoat as a completing feature of her blouse, and makes the back exactly like a man's waistcoat even to the strap. The sleeves are of tucked batiste and the waistcoat of batiste is embroidered in white floss. Tiny waistcoat pockets complete the illusion

Novel in material and new in design, this sleeveless separate coat is of grosgrain ribbon, awning-striped in blue and white. Cutaway in front, the coat slopes well below the hip-line in back. A knotted sash holds the slight fulness in the back. Sash-ends and standing collar are embroidered with pink and blue roses

A waist of blue-striped, handkerchief linen has a flat collar and cuffs of plain blue; hand-embroidery outlines the small blue vest, and a design which suggests a large square button is embroidered in white on collar and cuffs. A shoulder yoke and long set-in sleeves give a tailored effect to a waist not really severe

**IN LINGERIE BLOUSES THE WAISTCOAT IS STILL IN FAVOR, BUT THE SUPREMACY OF WHITE IS THREATENED BY AN INVASION OF HANDKERCHIEF LINENS WHICH VARY WHITENESS BY A COLORED STRIPE**



## GIVING *the* BLOUSE A FAIR START

Ten Blouses Begun by Ten Such Collars as These Would Go Far to Prove the Old Adage That Well Begun Is Half Done



Of Georgette crêpe, white and hemstitched, is this Gladstone collar which fastens under a tie of grosgrain ribbon



Narrow at one side of the plait and wide at the other is the frill which completes a high, turnover collar



Fashioned to flare like a calla-lily and edged with colored batiste is a white linen, Gladstone collar. A black velvet ribbon dangles strands of colored beads on a pearl ring



The comfort of a low collar and the trimness of a high one are combined in the model at the top of the group. Lace is gathered to a velvet V

In the collar at the left of the group, fine plaits shape soft net-top lace into the popular Gladstone flare

And at the right is a high collar of lace, with a turnover of net lace, and a frilled plait trimmed with link buttons

The newest neck finish is the simplest. Take a plain kimono waist, insert around the neck a silk cord, beaded at the ends, draw the cord up—and there you are

Three loops and six crocheted or fancy, colored glass buttons accomplish in a manner out of the ordinary the fastening of a waist simply made with a rolling collar



A shallow bosom frilled on either side and topped by—of all strange things in this collarless day—a high collar

A silk cord strung with beads, with a button at either end, is slipped through each two buttonholes to effect a fastening





## S E E N i n t h e S H O P S

FOR some time the shops have been offering tempting new wash materials, and now they are showing very attractive frocks made of some of the prettiest of them. A large number of these gowns are of crêpe, for crêpes play an important part in this season's fashions. Besides the silk and wool crêpes for practical street gowns, and the light colored silk crêpes for afternoon costumes, there are any number of varieties of washable cotton crêpes for tub dresses.

It is particularly interesting to note how successfully the manufacturers of cotton goods have copied the weaves of expensive wool, wool and silk, silk, and satin crêpes. Even the weave of the heavy satin Chinois has been reproduced in a so-called cotton goods—in reality it is probably made of linen threads—and the result is an excellent tussur crêpe that is strong but light in weight. It comes in the most attractive colors and makes an excellent substitute for the smooth linen that is so often used in one-piece wash frocks.

## IMITATION AT ITS BEST

An excellent illustration of the way in which this material may be made up is given in the frock sketched at the upper left of this page. It is extremely plain and simple in design as tub frocks really should be, but it is decidedly smart in every particular, possibly because close attention has been given to every minute detail. The waist opens over a chemisette of fine white cotton crêpe which spreads

## The April Shops Are Bright with Hats Full of Flowers and Fruit, Tub Frocks That Cunningly Imitate Their Silken Prototypes, and Summertime Wraps of Taffeta and Gofine

the graceful sleeves are of a double layer of chiffon fagoted to the sleeves themselves. The soft, crushed girdle and the ruffle under the top puff at the back of the skirt are of soft, satin ribbon of the same tone as the frock. The skirt is an excellent one, even for those who are not slender, for it gives a very desirable long line in front. The delicacy of the materials, the soft colors, and the careful manner in which this gown is made are gratifying; it is a distinct pleasure to find so satisfying a combination in a ready-made frock.

## EARMARKS OF THE SPRING COSTUME

Exponent of the dark blue serge and taffeta combination is the frock shown at the lower right of the page. With its odd little bolero jacket of serge over the taffeta and chiffon blouse it gives almost the appearance of a suit. After an exile of several years bolero jackets are seen again this spring on some of the prettiest frocks. The determined movement toward tighter bodices is well expressed here in the tight girdle-like finish to this bodice. Fine tucking and hemstitching distinguish the chiffon chemisette which is finished by a softly shirred chiffon collar that is quite unusual. The taffeta tunic of the skirt is finished by a fitted serge flounce that gives it a bit more flare. Both tunic and flounce end under the loose back panel of the skirt which is the logical continuation of the panel-like back of the waist. Quite masculine are the strap and the smoked pearl buckle which finish the bolero in the back, and



Simple in design as a tub frock should be is this one of tub tussur crêpe girdled broadly in Roman-striped ribbon. Price, \$14.50

For \$18.50 an all-day frock of embroidered crêpe, simple enough for morning wear and, with a smart hat, chic enough for afternoon

out into a very smart collar, and the edges of the material at either side of the vest are further accentuated by a row of buttons and buttonholes. The buttons are of bone, are bullet-shaped, and match the color of the gown. The prettiest touches of the model are the girdle and the straight, flat undercollar which shows only at the back of the waist. They are both of heavy grosgrain Roman-striped ribbon, heavier in quality and of a coarser grain than is usual. The ribbon has a high satiny luster, and colors that are frankly Italian. Consequently it is eminently suited in its bold effect for just such a simple morning frock. A Poiret "charm" of beads with a silk tassel hanging over the vest displays the same bright colors. Pale pink, white, and a soft blue, not so deep as old-blue nor so light as baby blue, are the only colors in which this gown is shown, but it might be ordered in other colors.

Of a much sheerer crêpe than the gown first described is the one sketched at the right of it, which becomes a wash frock when the taffeta silk girdle, the wrist bows, and the tiny silk-covered buttons are removed. The crêpe is white, and the figured portions are embroidered in deep Chinese blue or gold silk, colors that quite suit the oriental design of the embroidered figure. The ruffles, the

bottom part of the waist, and the collar are of the plain white crêpe, and the girdle on the models with either the gold or blue embroidered crêpe is of dark blue taffeta. The girdle ends in what might almost be called a geisha bow in the back. The gown has a sheer appearance that is attractive, and it is one that may be worn all day in the country, as it is simple enough for morning, and pretty enough for informal afternoon wear.

## IN TOWN OR OUT

A really charming afternoon frock for town or country wear is shown at the lower left of the page. Its greatest appeal lies in the exquisite delicacy of the colors in which it is developed, and in its air of cool softness. Self-checked silk-and-cotton crêpe in an absinthe green or a soft Chinese blue forms the skirt and the narrow revers on the waist. The checks are just a shade darker than the body of the material and are only about an eighth of an inch square. The bodice is of chiffon which matches the foundation material of the check in tone. This in turn is trimmed with a collar of real filet lace so cobweb-like in texture that one looks twice to be sure it is filet. The yoke and fichu are of the softest white net and the deep cuffs of

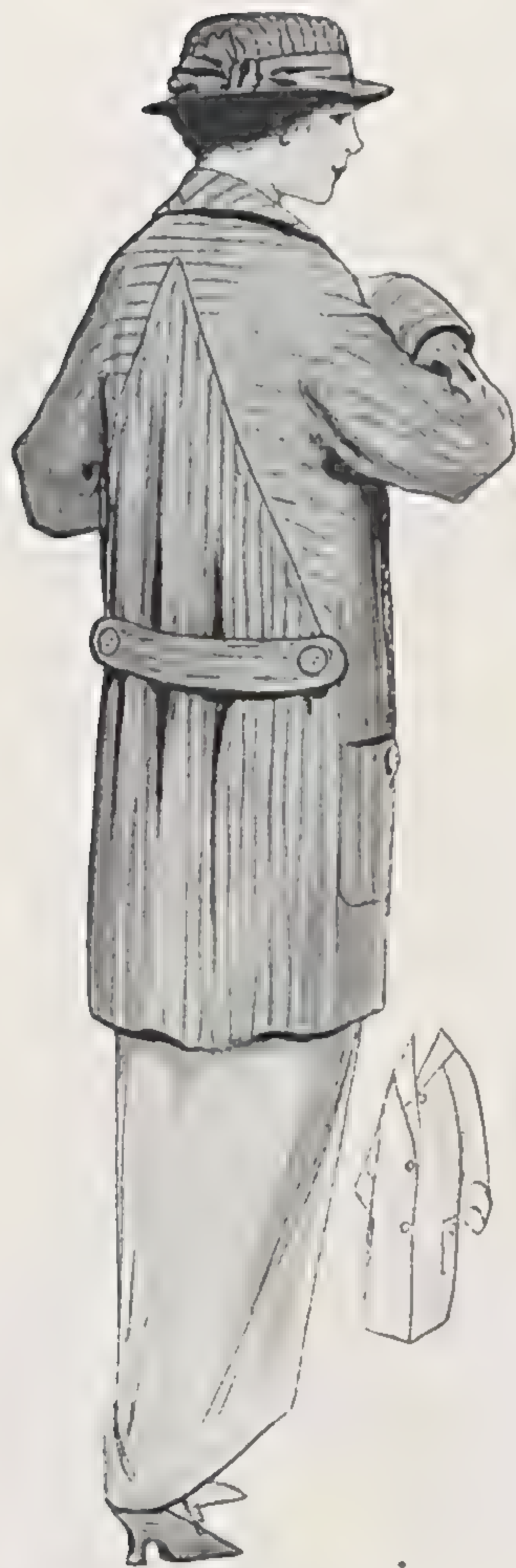


Exquisite delicacy of coloring characterizes a frock part silk-and-cotton crêpe in a fine check, and part chiffon. Price, \$59.50



Flaring tunic, tight bodice, and simulated bolero distinguished a taffeta and serge frock as of the new season. Gown, \$29.50; hat, \$12.95





A varied arrangement of the stripes of golfine gives a coat a smart air. Price, \$19.75. Hat, \$8.95



Of Egyptian crêpe this gown is equally useful and charming for a nightgown or a negligee slip. Price, \$3.95



Ruffled to establish kinship with the frock of summertime is this pretty taffeta wrap. Price, \$59.50

equally masculine are the plain bone buttons that trim the jacket and sleeves.

The hat that accompanies this dress is of bright purple straw, conservatively expresses the fashion that many of the season's hats have of running high and to almost a point on one side. The brim turns up on all sides, and in this case its top line, which is likely to be trying when untrimmed, is softened by a plaiting of purple taffeta. The hat may be ordered in black and in colors.

#### THE COAT OF SUMMERTIME

An excellent coat to wear with summer frocks for out-of-door sports in the country is shown in the upper left corner of this page. This coat is plain and loose, but nevertheless is made with careful attention to the necessity for good lines. It is made of golfine in a very wide, prominent weave. It is no wonder that golfine has found such a welcome for itself, for each shade of it seems more attractive than the one before, and it adapts itself well to the development of coats and even to one-piece frocks. This particular coat makes clever use of the decided weave of the material. In the sleeves, which are cut in one piece with a portion of the back, the stripe runs horizontally, while in the pointed portion of the back it runs vertically. The pockets are large and practical, and the belt, so smart a feature of coats of this sort, repeats the horizontal striping of the upper portion of the coat. A brilliant scarlet, the smart Empire green, and a soft, delicate beige are the three colors in which it is shown. The buttons are in all cases of smoked pearl.

The hat shown with this coat is of a new ribbed silk that has made its appearance this season and is admirable for hats which are to be worn with linen

frocks. The model is one of the becoming, short-brimmed sailors that make such excellent country hats, good for motoring, tennis, golf, or for general wear. It is trimmed with a matching band of grosgrain ribbon that ends in a plaited fan at one side. It may be ordered in white and in any of a variety of colors, as well as in black.

#### THE TAFFETA WRAP

Changeable taffetas, moire or plain, make up into the most charming of evening wraps, as is so well illustrated by the one shown on this page. From the back it looks almost like a cape. It has two frilly ruffles at the bottom, ruffled sleeves, and a lovely, outstanding, black velvet collar finished by a bow with narrow black velvet strings and a soft, natural-looking American Beauty rose. This taffeta wrap, of a soft violet-blue, with a hint of turquoise and vivid rose in its shading, is lined with a deep, rich-toned duchess satin which repeats the rose tone of the silk as well as that of the flower.

#### UNDER A NEGLIGEE, WHAT?

Intended as a nightgown, but excellent for wear under negligees, is the pretty Egyptian crêpe slip shown in the second drawing at the top of this page. Egyptian crêpe is a new sheer silk-and-cotton material that has only the slightest suggestion of a ripple in its weave, and is as silky in appearance as silk mull. A simple band of lace trims the nightgown at the neck. It may be had in pink or white.

N negligees and petticoats made to suit individual tastes usually involve a degree of extravagance which places a premium on them, but one New York lingère who specializes on such garments is

considered, for this, in some cases, is a real necessity, and in all cases it is much to be desired. Negligees in crêpe de Chine may be had for from \$18 up, while those in chiffon cost from \$25 up. It is possible to have the Vogue pattern designs copied, and also all the simpler models shown in Vogue will be reproduced by this lingère. The special requirements of maternity negligees and house gowns are carefully studied.

#### WAISTCOAT AND GIRDLE JOIN FORCES

A very smart waistcoat girdle is sketched at the middle of the group of drawings at the bottom of this page. Newer than the vests of last season, these little half-belts, half-vests come in a variety of beautiful materials, from silk or duvetyn to wash fabrics. They add greatly to the attractiveness of a suit and are a pretty conceit. The one illustrated is of fine tucked linen and somewhat suggests the shirts which men wear with dinner jackets. It is pocketed, and has shank buttons which are removable; each waistcoat is provided with two sets of most attractive and appropriate buttons. Removable bones are placed in each side to keep it from wrinkling, and a buckle of pearl, in the case of the white vest illustrated here, ornaments it in back. Buckles of other varieties are shown with waistcoats that are made like this one but in other materials and colors.

#### A NOVELTY SCARF

A pretty little novelty is shown in the drawings on either side of the waistcoat just described—a scarf which is easily converted into an evening hood. It is excellent to wear in the motor, for it makes a very effectual and effective covering for the head in summer to keep the hair from becoming disarranged. The little rosettes which trim the scarf are set on loops of linen, which may be slid up higher when the scarf is to be used as a hood. This conceit is charming in the light-toned chiffons, but may be had in other materials to order. A scarf of this sort makes an excellent gift to a young girl for it is novel, becoming, and useful for any number of occasions.

*Note.*—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue.



With rosettes slipped up and ruffles turned to the face a scarf is a cap. Price, \$5

Waistcoats must be, and a summery place for one is at the waistline. Price, \$5.95

With rosettes slipped away down and ruffles turned out the scarf is a scarf





White taffeta, most amenable to bustles, is puffed here into a new-old mode above a "back drop" of silver lace. A standing collar and double cuffs of taffeta ruching trim a bodice as utterly unassuming as any well-regulated bodices could be this year



Recited in order, first comes a bodice, to the yellow-pink taffeta fulness of which are joined sleeves of cream lace. Next, a French blue girdle with salmon colored roses is followed quickly by a pannier, a lace tunic, and, last but most important, the foundation

Like rustled muffs are the sleeves and shoulders of the white chiffon bodice, and more ruffles, forming a bustle-like cascade in back, and a flatter panel in front, foam over a white chiffon skirt intricately beaded with crystal

"THE RULE OF THREE" IN THE SKIRT PROBLEM; AT THE BACK,  
USE A BUSTLE; AT THE SIDE, A HALF PANNIER OR A SET OF  
RUFFLES; AND FOR ALL ROUND USE THERE IS THE TUNIC



# SMART FASHIONS *for* LIMITED INCOMES



*With embroidered collar and cuffs, a waist may be as simple as it will—its effectiveness is assured*

THE accessories of dress are always important, but they are especially so in the wardrobe of the woman who can have but few frocks and must depend, therefore, upon accessories for variety. Of all these dainty additional touches, collars are one of the most conspicuous and effective, and this season they are offered in many new guises.

For the morning blouse, or for the plain serge dress, few collars could be better than the model sketched in the middle of the group of three illustrations on this page. It is the new, crisp, half-standing collar that is particularly becoming because of the way in which it fits rather close against the sides of the throat and comes down in a deep V at the front. In the sketch which shows the collar opened out, it is possible to see after what a clever fashion black moire ribbon is run through embroidered eyelets, so that the part of the collar in which it is run may be fastened inside the collar band of the blouse. This model is smaller and somewhat less flat than the collars that have been worn for the tailored waist during the past season.

## A JABOT BACK AND FRONT

At either side of this collar there is sketched a view of a rather new high collar with a jabot, which is just now the vogue in Paris. It is of fine hemstitched linen, and is like a high turn-over collar except that, as a concession to the low necked modes of the past months, it is allowed to remain open at the front. To hold it together, there is a chic little bow of black velvet below



*Having outlived a waist, collar and cuffs renew their ornamental existence on an underbodice*

which hangs a jabot of embroidered batiste with a hemstitched frill on one side. The most important point, however, is the irregular plaiting at the back of the neck. This back plaiting differentiates the collar from any earlier model and will redeem an absolutely plain frock or blouse from commonplaceness. In batiste it launders very well.

The handkerchief linen blouse sketched at the upper left corner of the page shows how successfully a plain waist may be transformed by its accessories. The original of the drawing was in yellow, which, by the way, continues to be a favorite color, and in summer materials is unusually attractive. The sleeves and back of the model were perfectly plain. Cordings of the material ran down either side of the front, and enclosed by these were surplice folds of cream net. The collar and cuffs were of exquisitely fine, cream batiste embroidery. Net frillings might be substituted for these and the blouse would be less expensive, and still be most effective.

## THE SLEEVELESS UNDERVEST

There is much to be said in praise of the sleeveless underbodice that offers vest and neck trimming in one, and goes, just as it is, to the laundry. The illustration in the lower left corner of the page gives an excellent suggestion for making use of left-over embroidered collars and cuffs. The front is of plaited batiste. The collar, which came with a three-piece set, is brought over the shoulders, and the little revers, folded back loosely over the batiste, are made from the cuffs that came with the collar. Pairs of white ivory buttons with cotton cords join the fronts of the vest.

The other vest shown on the page is

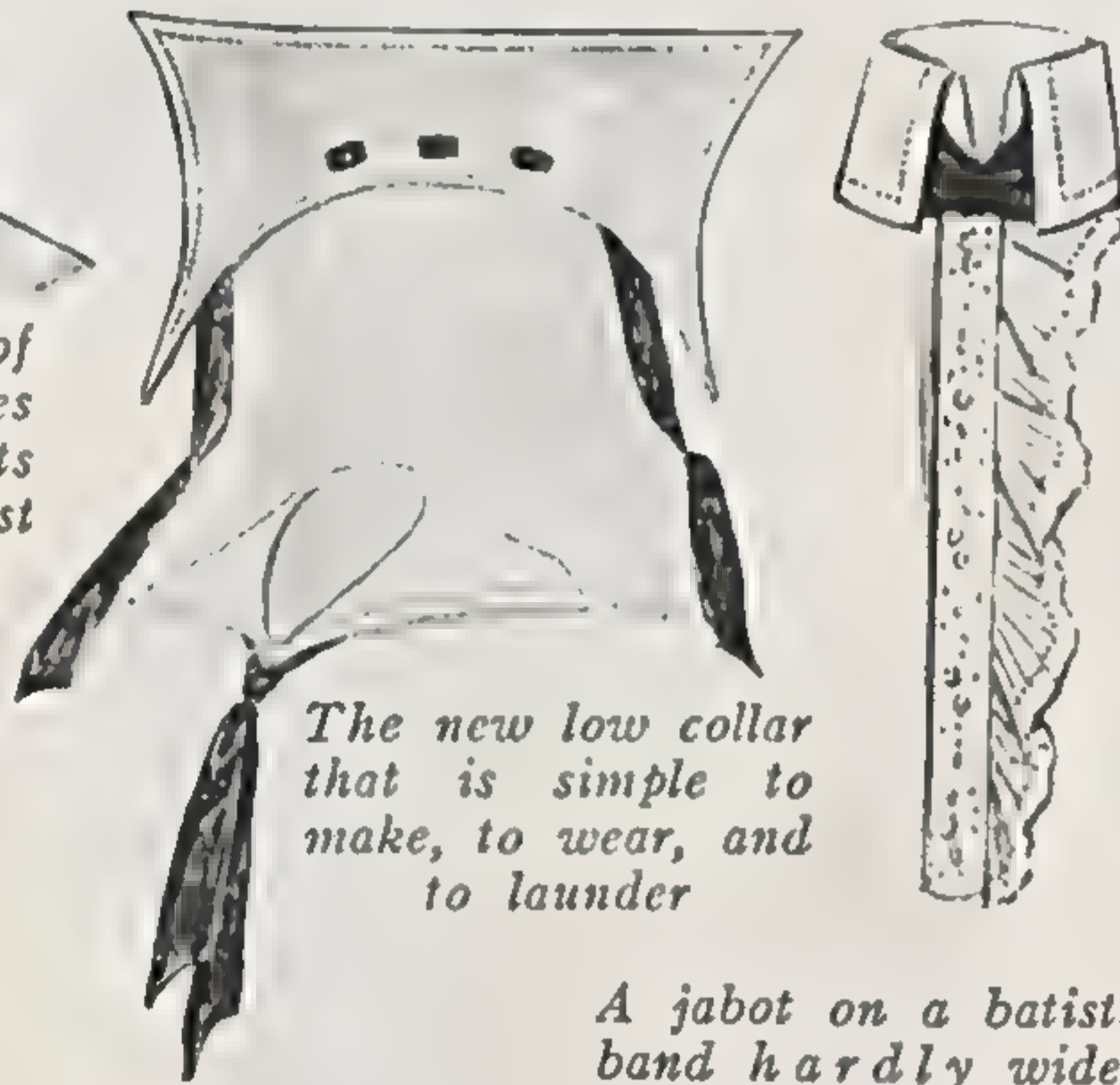


*Gowns with the becoming V neck and Empire waist, which use effectively odd bits of embroidery and lace and involve little work in making*

The Accessories to a Wardrobe Are Equally Responsible with the Gowns for Its Success or Failure—The Problem of Lingerie That to Be Smart Must Be Hand-Made, and to Be Hand-Made Must Be Simple



*In the back of this collar lies—or hangs—its chief interest*



*The new low collar that is simple to make, to wear, and to launder*

*A jabot on a batiste band hardly wider than the collar opening*

make, the ribbon might be run instead through a band of plain beading that has slits for the ribbon, but no pattern. Louisine ribbon is exactly the thing for use in a wardrobe which must bear frequent washings; satin ribbon should never be used if louisine will serve the purpose, for the louisine variety may be washed again and again, and each time will be as fresh as new. For trimming wrappers and negligees it is excellent.

## BOUDOIR ACCESSORIES

To dress on a small allowance and still be dainty in all one's bedroom accessories is not an easy task, but it is a great mistake to economize to such an extent in these things that the charm of the negligee costume is lost. A great saving, however, may be achieved by selecting materials that will readily wash rather than those that demand the expense of being cleaned. China silk is quite lovely if made up prettily, as, for instance, in the lounging robe pictured at the lower right corner of the page. The trimming is a puffing of wash net, put in with a narrow entredeux. These trimmings wash beautifully and do not require painstaking ironing; when dry they can be pulled into shape with the fingers in a few

If lingerie is made at home it is wise to select for it models that entail the least possible work in making. It is always a temptation to attempt something elaborate, in spite of the fact that the result is either that the garments are much delayed in being finished or are completed at too great a cost of work.

## LINGERIE MADE AT HOME

First one should be sure that the lines of the models chosen are right, then should eliminate everything that adds to labor in making the garments. The two nightgowns sketched at the bottom of this page show very new designs taken from the importations of one of the large shops. They both recognize the becomingness of the pointed neck, which until recently it has been so difficult to find in lingerie. The upper gown is trimmed with bands of embroidery edged in lace, and has just a touch of hand-work on the revers. For the bands of embroidery may be substituted a good Valenciennes insertion in one of the real lace patterns. The other gown is well designed for the use of pieces of embroidery that may have been left from a lingerie frock or waist. Its surplice fronts fasten with crocheted buttons and loops, and the sleeve is prettily arranged in the same way. Louisine ribbon four inches wide is brought around the waist through eyelets. Since eyelets are difficult to



*A scalloped edge and a few dots arranged with irregular regularity complete a dainty underbodice*



*Though awarded a small fraction of the allowance, a negligee may still be dainty and becoming*

(Continued on page 120)





A peplum of dark blue taffeta forswears allegiance to the skirt or bodice by attaching itself to the taffeta girdle. The peplum almost hides a yoke to which the dark blue serge skirt is gathered. Taffeta supplies the high lights in the jacket and net top lace brightens the front

The general effect of this black taffeta suit is a much beruffled one. This is partly achieved by genuine ruffles binding all the edges of the tiny jacket, and on the skirt by a pannier and two scalloped tunics. Ruffled also are the neck and sleeves of the white chiffon bodice which is linked to the skirt by taffeta plastron and bretelles, and by a sash. From Mogabgab

Over a delicate lace foundation a bodice of old-gold taffeta is laced in front, and elongated into semi-sleeves at the sides, and into a deep point in back. Over a taffeta foundation are hung a little and a big apron of lace, and instead of strings in back to tie them there is a taffeta bustle



IN ONE SUIT THE PEPLUM AND THE GIRDLE UNITE FORCES,

IN ANOTHER THE RUFFLE PROVES DESPOTIC — AN EVENING

GOWN WHERE TAFFETA TRIMS LACE AND LACE TRIMS TAFFETA



## FUTURISM in the HOME

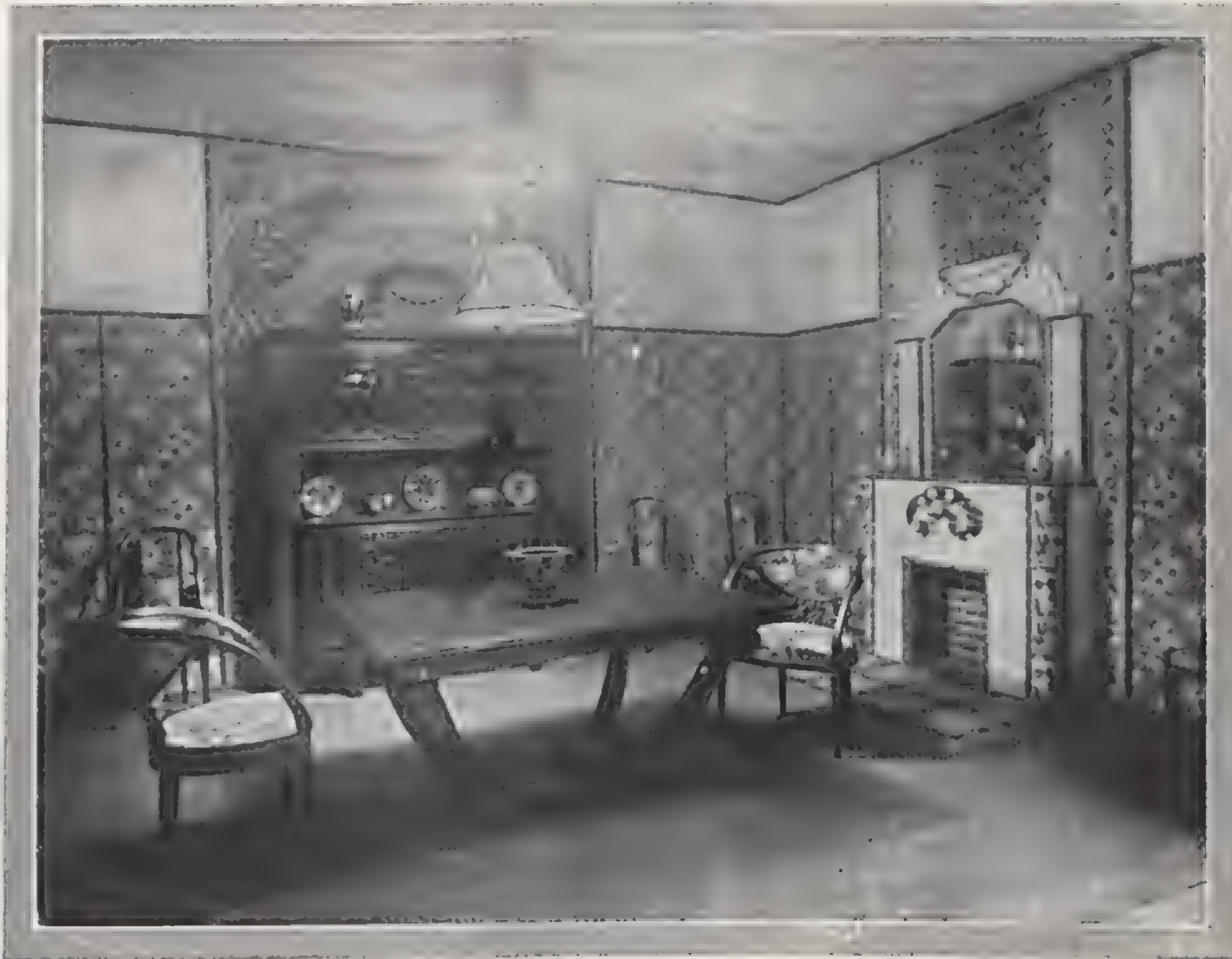
THE exhibition of decorative art at the latest Paris Salon was both varied and attractive. That it was less sensational than in former years is perhaps due to the fact that we ourselves have been worked up to such a pitch that, at the present moment, nothing in the way of art could astonish us. We are prepared for the best and the worst, and so much do present standards fluctuate, that it is difficult for the layman to differentiate between the two. What is abhorred one night, is extolled the following morning. Time was when a room with walls covered with bright green, panne velvet printed with life-size birds in blue and green, furnished with lemonwood furniture, would have struck us dumb. Now we merely say, "Extraordinary," and pass on, lacking the assurance of one Frenchwoman, who exclaimed in an emphatic tone, "*C'est d'un mauvais goût épouffant.*" It is no longer a day when one can comfortably announce, "I know what I like but I can not tell why," for the "why" is a mighty factor in modern art.

In the recent Salon, some points stood out conspicuously, more on account of their recent adoption than because of their originality or their eccentricity. First of these was the extensive use of wood paneled walls painted or lacquered, sometimes with a frieze in color, but more often without. The second was the use of silken textiles as wall coverings. Two years ago, chintz was the rage; last year we had the painted papers; but this year, with one accord, the decorators have turned towards brocaded damasks, satins, and reps. It was noticeable that pictures, for a time relegated to the attic, were again allowed as decoration for salons and dining-rooms, on condition that they be set in the paneling of the walls. We have long been accustomed to seeing family portraits and decorative paintings set into the paneled walls of library or gallery. In this exhibition the same idea was applied to landscapes and other pictures done in the most impressionistic style. Used in a room paneled in white and green enameled wood, the effect was excellent. With all due respect to the importance of decorative schemes, however, one rebels at the idea of subordinating paintings which are not purely decorative to the color scheme of the room, for it inevitably suggests buying books because they fit the shelves or because they harmonize with the carpet.

#### "HAVE YOU SEEN THE RED CLOCK?"

In the preface to the catalogue of the decorative arts portion of the Salon, Monsieur Allard suggests that details, such as those just mentioned, be described only in relation to the room of which they are a feature. The keynote of the modern scheme is the use of details in their relation to the whole; so to emphasize one particular feature of the room to the exclusion of all the rest is to upset the balance, produce a false impression by giving undue prominence to a feature unimportant in relation to the whole scheme, and to mislead as to the general effect. The world at large is prone to select a single striking feature

As Proved by the Latest Salon Exhibition in Paris, the Futurist, if Unconcerned as to Making His Pictures Resemble the World, Is at Least Disposed to Make the Home Resemble His Pictures



Textile wall covering of striking design, painted decoration which suggests the east, and chairs and table undeniably related to "art nouveau," are the features of this wholly modern room

and to wander throughout the exhibition asking in awe some such question as, "Have you seen the red clock . . . have you seen the red clock?" Monsieur Allard's is sage advice, but, like most advice, a thing one is tempted to overlook, for it is in the details of the rooms that one notices present innovations. The general trend of the exhibition is along the same lines as others of recent years, but many changes are noticeable in the details.

#### THE SEMI-FUTURIST SCORNS TO EXPLAIN

Among things interesting rather from the point of view of detail than ensemble, was the semi-futurist salon by André Mare and his collaborators. A tiny room with rounded corners was hung in deep red, brocaded damask and topped by a wide frieze of so-called semi-futurist inspiration. Just what "semi-futurist" may mean it is difficult to state. Monsieur Mare failed to explain, probably feeling, like the exponents of the "synchronic" school, that he did not care to "demean his intelligence by an explanation." Be that as it may, the frieze, which was painted by Monsieur Duchamps-Villon, seemed to the uninitiated observer most typically "futurist." This frieze was composed of four panels painted in brownish tones, and separated by smaller sculptured panels of strangely angular animal heads gilded in high relief. At the windows hung heavy, square mesh curtains of deep cream net with drawnwork and an effective darned pattern. Over these were hung curtains of dark blue damask brocaded in red, which were draped high at the very top of the rounded casement, and hung in long, scant folds forming little more than a line at the sides of the windows. The fur-

niture was upholstered in similar damask. Suspended from the middle of the ceiling was a basin-shaped chandelier of clouded glass inlaid with bright colored enamels. On a cabinet of intricate marquetry made in seven different woods stood a liqueur set of crystal, also inlaid in enamel. One may, perhaps, be forgiven for remembering these latter details within or without their settings, for vases, goblets, and chandeliers of clouded glass, or of crystal inlaid with enamel medallions were among the choicest of the exhibits of decorative arts.

#### A FUTURIST'S PALETTE

The treatment of the window is another problem which has been most radically solved by the new school. The introduction of colored nets and silks has been tentatively launched in several previous seasons but has failed to awaken much enthusiasm. This year, however, Groult gave it the stamp of his approval by using at the windows of a dainty little gray boudoir curtains of shell pink batiste embroidered with blue, and edged with a blue fringe. Over the shell pink curtains were draped heavy inner curtains of midnight blue velvet, lined with pink silk and trimmed with large, silk-covered olives of soft rose. The boudoir itself was charmingly paneled in wood,



A section of wood paneling well spaced and carved, has inset paintings, delightfully naive, of pleasing design, and surrounded by a molding



painted gray, and the panels were ornamented by a carved leaf border, painted white, each leaf of which was as clear cut as a cameo. At the side of the room, built into the wall like a Breton bedstead, was a divan, upholstered at top, back, side, and seat with pastel blue satin damask brocaded in rose. The carpet was gray, and the furniture, of a light, polished wood, were upholstered in blue and rose brocaded damask like that used for the divan. Such a mixture of color as this in hands other than those of an artist would never achieve success.

#### A HALLWAY FOR MADAME PAQUIN

The subject of color schemes suggests the unique hallway designed by Robert Mallet-Stevens for Madame Paquin's villa at Deauville. This is a striking combination of white, red, and black—white paneled walls, delicately touched with red, rush bottomed chairs mounted in red framework, red banisters on the winding staircase at the side, and a mirror the height of the room set into the white wall by the tiniest rim of red. The small, square windows on either side of the entrance door were curtained in white muslin edged with a ruche of scarlet ribbon, while floor and stairs were covered by a thick carpet in large, black and white squares like marble tiling.

The adjoining music room was in green, gray, and yellow. The walls were painted yellow, and the panels, rimmed with blue, were separated by wooden pilasters in pale gray. Each panel was topped by a small medallion painted by Jean Hebert Stevenson, which gave pictorial interpretation to musical themes—Beethoven's "Moonlight Sonata," "Le Carnaval" by Schumann, "Les Chevaux de Bois" by Debussy, and "L'Oisillon" of Grieg. The curtains of white muslin, the overcurtains of black velvet trimmed with gold fringe, the gray carpet, and the quaintly straight-backed furniture upholstered in green formed a combination of color which only right and clever handling could render effective.

#### PAINTER TURNS DECORATOR

Monsieur Francis Jourdain, the painter, has this year entered the lists of interior decorators with original designs for a dining-room and living-room in one, and for a sleeping-room. Like William Morris, Monsieur Jourdain believes that the average artisan is so bound by convention that his work becomes mechanical. He has accordingly started for his own use an atelier for the manufacture of furniture, hangings, and the like, the first products of which are the rooms which he exhibited in this Salon—simple, and suited to the summer home. In the dining-room, the furniture and paneling are of natural color mahogany; and gray, orange, and a bit of blue, introduced in the clouded glass of the latticed doors, are the dominant colors found in the room.

In the sleeping-room, the curious color scheme attracted immediate attention—a pure orange, which was used in the textiles, was the only color employed, and with it were combined cream white in the painted woodwork, and black in the rugs and the appliqué design on the bed coverings. The note of black was carried on to the walls by wood engravings by Vallotton. Unmitigated severity characterized the furniture; not a curve, molding, or ornament broke the stiff lines to suggest comfort or repose.

These rooms received considerable unfavorable criticism on the score of this extreme simplicity. To many people it seemed that, particularly in the sleeping-room, simplicity was carried to excess and the room robbed of all livable quality. Certainly the contrast was striking between these rooms and those shown by such decorators as Dufrenoy and Follet, whose taste is for decoration of great richness, for refinement of line, beauty of form and color, and rich carving.



*If to create a novel atmosphere be the aim of the decorator, success must be accredited to the designer of this oval dining-room, which sets at naught a host of preconceived ideas of decoration  
Decorated by Ruhlmann*



*To make the sideboard a part of the wall itself is one of the novel duties of the wood paneling so extensively used in the new interiors. The painted frieze is an appropriate accompaniment of many of these painted walls*



# THE LADY of the GARDEN

## An Easter Garden Where Sentiment Hovers and Spring Comes Atiptoe to Resurrect Tulips and Daffodils, Lilies and Narcissus

(Note.—Under the title, "The Lady of the Garden," Vogue is presenting a series of articles on garden lore. While these little essays are written in a charmingly dilettante manner, they nevertheless contain a rich vein of practical advice, for the Lady of the Garden writes as one who loves, and her gardener talks as one who knows.)

THERE are so many things to tell about this garden of mine that lies hidden and unsuspected at so short a distance from the commonplace things of the old Hudson River road, that I grow fairly garrulous over it. And there are so many things to tell about Tully, too; surely he is the greatest treasure of a gardener that mortal ever had! I have high regard for him, and am flattered beyond words at his reserved but evident belief that I am the greatest treasure of a lady that a good gardener ever had! I try hard to deserve this opinion, for I would do much to merit the approval of his keen old eyes. To this degree have I been made over, to this degree the garden, tolerated negligently at the start as an enforced recreation, has been literally a re-creation.

Just now I am absorbed in anticipation of the Easter garden, and tormented with doubts and fears which might be supposed to mar anticipation but do not. My Easter garden, as it happens, furnishes occasion for much suspense, for the first things were planted in it, following a definitely conceived garden scheme, only last year, and it is therefore still in its beginning. To be sure the great clump of parrot tulips that developed from perhaps a dozen bulbs that my mother planted in the shelter of the arbor-vitæ, originally set out to hide and protect the children's sand pile, have flowered beautifully and unseasonably early through nine of the ten years since she put them there. And an almost equally fine clump of the poets' narcissus has grown up from one wan bulb which the youngest baby of the family planted, in emulation, bless his heart! after rescuing it from the dust-heap, the spring after mother left us.

### THE EASTER GARDEN'S INSPIRATION

The idea of an Easter garden, a beautiful, poetic resurrection garden, came to me one day almost two years ago as I stood looking at the tulips in bloom. It was too late, of course, to do much towards it that year except to plan and make ready, for by the very nature of the scheme, the use of a plant which has no significance is forbidden. But I planned and made ready with a will; and last spring I planted; and this year I am counting on a fair measure of results, though not on a great flower display from the bulbs, of course, for they have not had time to give me it.

It is a small bit of a garden, occupying the old play yard. It is shaped like an



At the heart of the garden, telling the true time by which the flowers grow, is the sun-dial—to my small neighbor a source of brow-wrinkling perplexity, but to me a symbol of stern inflexibility

hour-glass with each side of each section measuring only about thirty-five feet. There was just room enough to fit it in and protect it, without encroaching upon or crowding the rose garden, and without drawing too near the vineyard. It exactly filled the space beyond the little winter garden, without an inch to spare anywhere, which pleased me very much. And the walks went on and connected up with the rose garden walk, the vineyard paths, and those of the winter garden as naturally and easily as if it had all been planned that way from the very start.

### THE SENTIMENTAL GARDENER

I am sentimental, of course—there is no doubt about it. I have always known it, and tried to secrete it as much as possible; but here in this Easter garden will I take my indulgence. I made up my mind to that the very day that I thought of it at all. So the first thing that went in, after the walks were laid out and the arbor-vitæ planted close around all sides of it except the south, was the sun-dial—right at the heart and center, of course. For what of all the little mundane, perishing things that man can make is so tangibly and actually united to the eternal as this silent, changeless, stern instrument of true Time? I am always awed when I stand beside one; it can not falter, it can not be untrue—it is like the Eternal Himself!

At least these are the thoughts that come to me, aging me, as I lean upon my sun-dial, but to a little neighbor of mine who runs in a dozen times a day to dance among my flowers, and to tease Tully into growling good humor, it is a continual source of childish wonderment; she runs to it every few minutes to call out the time to us, and then teases Tully till he must take out his great, loud-tick-

ing watch and show her, to her never-failing amazement, that the sun speaks always true.

I made a special journey in the autumn to fetch a few clumps of grandmother's daffodils and snowdrops from the old garden, and I spent unconscionable time and money getting cuttings of the old boxwood hedge. I really needed only fifteen hundred slips but I took twenty-five hundred. These were set in the autumn, wintered in the cold house right there on the old place, and then with the earth on them were shipped here last spring. As many as the space required were planted out and tended during the summer by Tully. They did beautifully—as what does not under his care?—and even last summer they made quite a presentable infantile hedge, outlining the walks in the good old fashion, their pungent fragrance filling the air. Of course, they have been under the cover of a burlap tent filled with oak leaves all the winter, but I made Tully lift one end this morning to give me a glimpse of them. They looked as hearty as a healthy infant always looks; so about this much at least I am no longer be-

set with fears—particularly as it is not the weak dwarf box with which I have to deal but the good lusty *buxus sempervirens*.

Easter flowers are, of course, an anomaly in this part of the world. The plants that bear at this season do not bear naturally and in the fulness of their proper time, but abnormally. This fact was duly impressed upon me by Tully, when I first unfolded the Easter garden scheme to him. If it had not been, great would have been the disappointments of this spring, for I had pictured the garden as abloom this year with all that I put into it last. It is going to be nothing of the sort, for all these things that were crowded to their utmost to furnish bloom out of their proper season must now recover and re-establish the balance which has been destroyed. This will occupy all the time and attention of most of them, especially the bulbs, for this year and perhaps next.

Not until Tully explained it, did I know what curious things plants are,

and what queer ways they have. They make me very thoughtful about life, how it is all strange and strangely alike whether it dwells in animals or in plants. Consider, for instance, this demand for reproduction, which is the strongest and most persistent of all the forces in creation, the force that gives us the flowers and the fruits of the earth, yet which, thwarted, is this spring withholding blossoms from this particular garden.

### WHY BULBS ARE BULBS

Bulbs, it seems, are quite daft in this respect. That is why they are bulbs—because they take equal precautions below ground and above to insure the propagation of their kind; so, though disaster befall them in one element, they are still secure. When they reach their full maturity, they can no longer bloom; and then they withdraw their efforts altogether to the underworld and work in secret.

This is what my Easter bulbs of last year are doing now, or at least are doing when the growing time permits them. They reached the climax of their lives when they came last season, with other ten thousand thousand of their kind, to enrich the flower markets of the world. They themselves can never blossom again. When blossoms finally do appear above the spot where these bulbs have been planted, they will be the virgin product of the offspring of these spent progenitors, and the original bulbs will have passed to dry husks and dust.

This is the cycle of bulb life: to come into being with other tiny bulblets offset from the parent; to wax with the parent, which blooms more and more freely through several seasons; then as the original parent wanes, to begin producing flowers and become a parent in turn. This endless process of life and reproduction and death goes on naturally so that each laps over upon the other far enough to insure blossoms every year. But forcing will change all that Nature does, and interrupt the succession of bloom because it interrupts reproduction.

I am resigned therefore to the Easter garden being almost a desert for this one year, save for the flowers that were

(Continued on page 106)



Where pines centuries old keep guard over snowdrops, the firstborn of the spring





Here take place the formal social events of which the American Ambassador is host



Mrs. Myron T. Herrick, wife of the American Ambassador to France, on the steps of her Paris home



Mr. Herrick in his motor car, accompanied by a favored dog who would seem duly to appreciate the honor

THAT BIT OF PARIS  
WHICH IS AMERICAN  
SOIL, AND ITS REPRESENTATIVES UPON IT

Tapestry, rugs, and furniture of elaborate design give warmth and richness to Mrs. Herrick's own drawing-room





## IN the FLOWERY KINGDOM of CHINTZ

THE new chintzes, this year, speak for the most part a cheerful language. The usual background is white or cream, but by way of extreme, black appears as a foundation color on which repose gay designs. In some cases, there seems to be no background at all, so completely does the pattern cover it with overlapping leaf and flower. Effects of this sort are very pleasing to the eye, giving almost a sense of richness of fabric. Roses, rhododendrons, and peonies are all effectively used in this manner. Again, in big floral designs, the all-over effect is lightened by an occasional peep at the white background, and a wide white selvage is left to be used as a border. Chintzes of this sort are in the deep, honest greens and reds that decorate with a note of decision, and are good in rooms that need a bright touch to give character.

## LIKE A PERSIAN GARDEN

We go to the east this year for many of the best small designs, and thereby get beautiful results. Bulgaria comes in for her share of influence in color and design, giving us strange orange reds mixed with blues; but these things, while striking, do not convey the idea of coolness that belongs to spring and summer. Persia is a better source for design and color. Some of the new chintzes copy exactly the small, floral patterns that are seen on Persian embroideries, enamels, and faience. Like the sample shown on this page at the right, the second from the top, they are minute and are restful to the eye, as they do not insistently attract it. These little flowers of the east bend on curving stems and cover the background well. They have a charm even to the uninitiated, and to those who know them they recall the romance of Persian gardens. Printed in shades of blue on a white ground, this chintz makes charming bedroom curtains.

India gives us a small design from one of the India prints, which is shown opposite. Reproduced in greens, with the button-like flowers in bright reds, it constitutes one of the class of designs which cover the background so well that at a distance the pattern counts as solid color. In paler colors, it is perhaps more summer-like, but in any case it has a neatness and modesty that makes it appropriate for small cottage rooms where a large design would seem to lessen the size of the rooms.

## FROM CHINA AND JAPAN

Not for two generations have designs from China and Japan been as popular as they are this season. One shown on this page, in the middle of the second line from the bottom, is taken from a Japanese drawing of a rugged, eccentric, flowering branch hung with lanterns decorated with figures. It is in colors and is shown with either a black or a white background.

Another Japanese scheme shown at the right of this page, the second from the bottom, is made up of large foliage and flowers in bold massing, with an occasional medallion with figures. The floral part is in shades of green and flower tones appropriate to the blossoms, while the figures of the medallion stand against a pale ground.

For rooms where a certain dignity and richness in the

## The Ancient Schools of China and Japan and the Modern Schools of Paris and Vienna Vie with Each Other in Dressing the Summer House

drappings and coverings is a necessity, designs of a different nature are produced. A heavy design which is shown at the lower left corner of this page is composed of a scene, called "A Chinese Tea-Party," decoratively interpreted and put together with bands of simulated Chinese embroidery. This is a beautiful pattern, and in line with the present fancy for things Chinese. The drawing is copied exactly from original, Chinese

embroideries. This design, like most chintz patterns, is printed in various color schemes so that it is suited to rooms furnished in various tones.

Leaving the eastern patterns, we come to pleasing patterns in stripes, among them a design with a creamy white ground dotted with fresh, pink flowers between lines of deepest black; this is illustrated at the upper right corner of the page. Such a design is always pretty

without being characterless, and has an old-time quaintness enhanced by the scattered black specks which act as a blender lest the black stripes stare too much and disturb the balance.

As it is not always desirable to use too much design when, for example, there is a figured wall-covering, a variety of chintz is woven with border only. One Persian design, dyed a pale écru, is printed in colors that carry out that theme. Curtains of this stuff may be hung as they are, without lining, hem, or galloon, if the room is sufficiently simple. These bordered goods are of a heavier weave than those printed all over, but not as heavy as the French linens. These latter are in a class by themselves and are sold at from \$1 to \$5 a yard.

## THE MODERNIST MOVEMENT

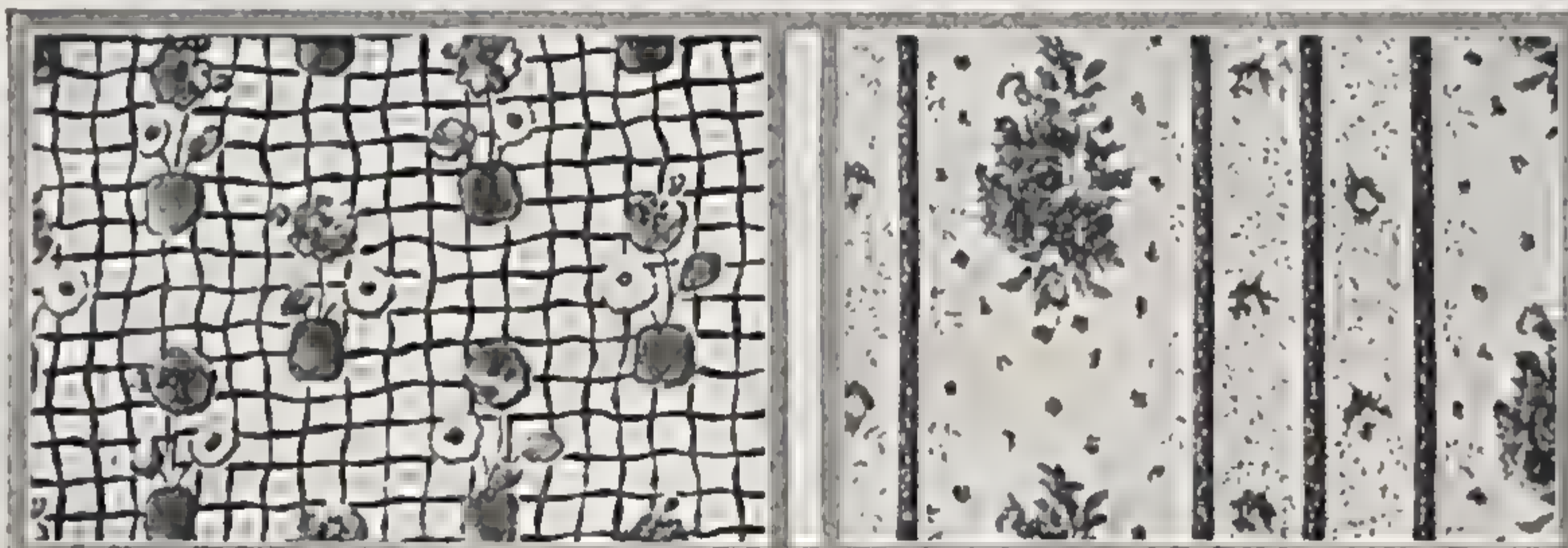
The modernist designs claim attention, for they are one of the features of the spring goods. It is to be noted that they are growing much lighter in color and design—a bit more rational, too. Indeed, those shown here avoid the bizarre without losing novelty. On the chintz pictured at the upper left corner of this page, a wavering crossing of black on a tempered ground of white is brightened with strangely potted flowers. It was designed by Paul Poiret, whose fabrics are becoming as famous as his frocks. Also by Poiret is the design of irregular black and blue stripes with mauve convolvulus at the lower right of this page. Cottons hand-blocked in German and Austrian designs are also in favor.

## HOW TO USE CHINTZ

The uses of this wealth of printed fabrics are many. Some women like to dress the reception-room and living-room of the house in chintz every year, keeping this summer dress all ready for slipping on as soon as the weather calls for it. The winter draperies are whisked away and chintz curtains hung in their places at the windows and doors. Then a complete set of flounced slip-covers made of chintz like the draperies is put on all the chairs. Thus the room is changed with the season. Keeping the same pattern of stuff throughout the room gives character and prevents a cluttered effect. Nothing could be prettier when the first warm weather comes than an interior thus treated.

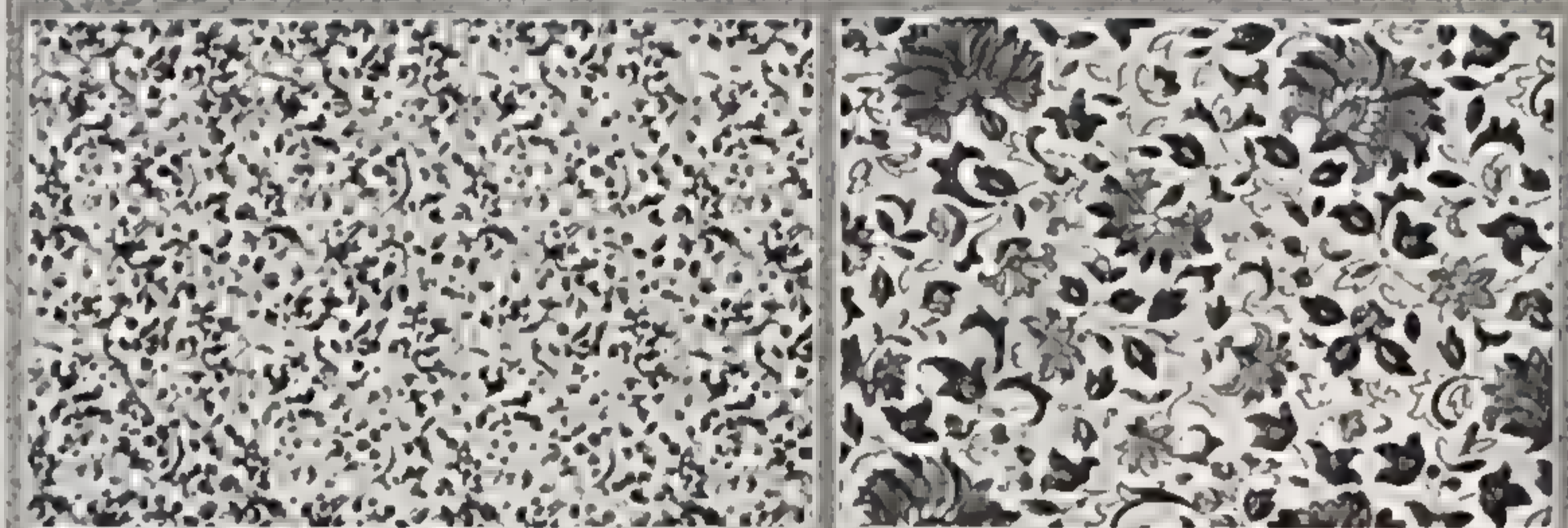
Wicker furniture in its natural state, in brown, or in any of the many lovely light colors in which it is now being painted, is most effectively cushioned in chintz or similar material in colors harmonizing with the tint. Chintz is also an excellent covering for the pillows that see constant use, for when the fabric is of a good quality it washes perfectly if washed carefully.

When chintz is used for curtains, they may be made of a single or a double layer of the chintz. The sheer net curtains should be kept close to the window by a small, inconspicuous rod, and may cover the window entirely or in part. The chintz curtains are then hung from a second rod, and the valance from a third, the latter curved to return the valance to the window. Or a shelf may be built over the window, painted to match the woodwork, and fitted with small hooks at the outer edges for the valance, and by a rod attached beneath for the chintz curtains.



Poiret, designer of fabrics as well as frocks, shows this pattern of flower-broken lines; \$2.50 a yard

Character is given an otherwise merely pretty pink and cream design by the broad black stripes; \$2 a yard



This mass of green foliage, with glowing points of red flowers, is of a neatness and a modesty to suit it to the rooms of the country home

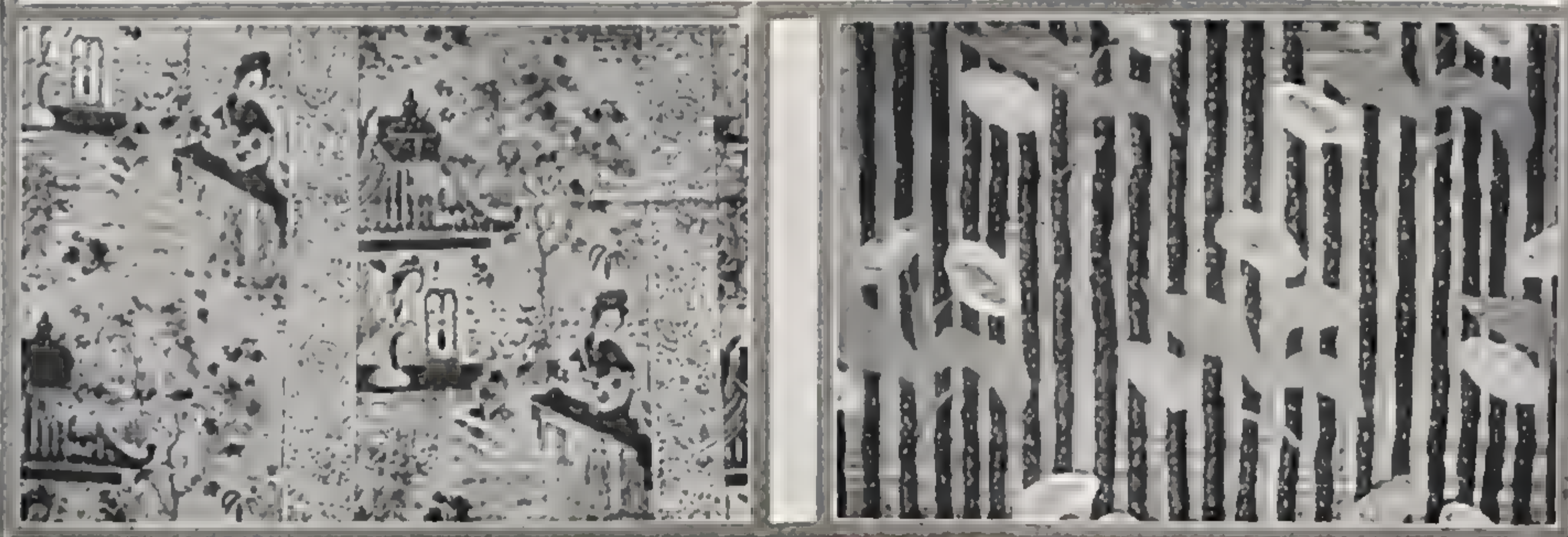
The restful coloring of Persian embroideries is duplicated in this chintz, which, like the one opposite, costs 30 cents a yard, 1 yard wide



Summer coolness has this design; 30 cents a yd.; 1 yd. wide

A bit of Japanese realism in which lanterns are hung from distorted but flowering boughs; 40 cents a yd.; 1 yd. wide

Japanese chintz used in England in 1770; \$1.25 a yd. 30 in. wide



In this scene, "A Chinese Tea-Party," set on French linen, the "parties" are kept from conflicting by broad bands; \$3 a yd.; 50 in. wide

A chintz, at \$2.50 a yard, of black and blue irregular stripes broken by mauve convolvulus. Subject: Modernist. Signed: Paul Poiret





*The millinery fancy of Paris has lately been caught by inch-wide moire ribbon, with which modistes juggle in odd ways such as this*



*Divette satin, a new, double-faced material, one side crêpe and one side an armure weave, has been selected in a mahogany shade to develop this gown. It is simply enough made with its kimono bodice caught together by a single frog and its slim skirt deeply and doubly flounced. But there is a particular something that gives cachet to this gown—the girdle. It is of petrol blue taffeta hung with braided buttons. A tricorne of "liséré" straw, with a wealth of paradise, matches the dress*

*Deauville suiting, light-weight substitute for duvetyn; plaid silk, rival of plain taffeta; hercules braid, supplanter of fur—make a combination that stands strongly for the new this spring. Add metal buttons, a suede belt, and a straw toque, and make the predominating color dark blue*



*A dress more noticeably girdled can hardly be conceived. This belt, a nine-inch width of green and gold brocade, is fitted about the waist to wrinklelessness, and prominently clasped in front with a pendent jet ornament. A black charmeuse tunic binds its lower edge with its own selvage, but armhole and cuff surrender to fur bands parted only by a thin sleeve of black Chantilly lace. Great spheres of the charmeuse, sectioned with lines of jet, form a fictitious front closing.*

**IDIOSYNCRASIES OF THE BELT-  
LINE SUSCEPTIBLE OF IMITA-  
TION—NOW THE PARIS MODISTE  
TURNS FROM SWATHING WIDTHS  
OF MOIRE TO TRIMMING BANDS  
OF INCH-WIDE MOIRE RIBBON**

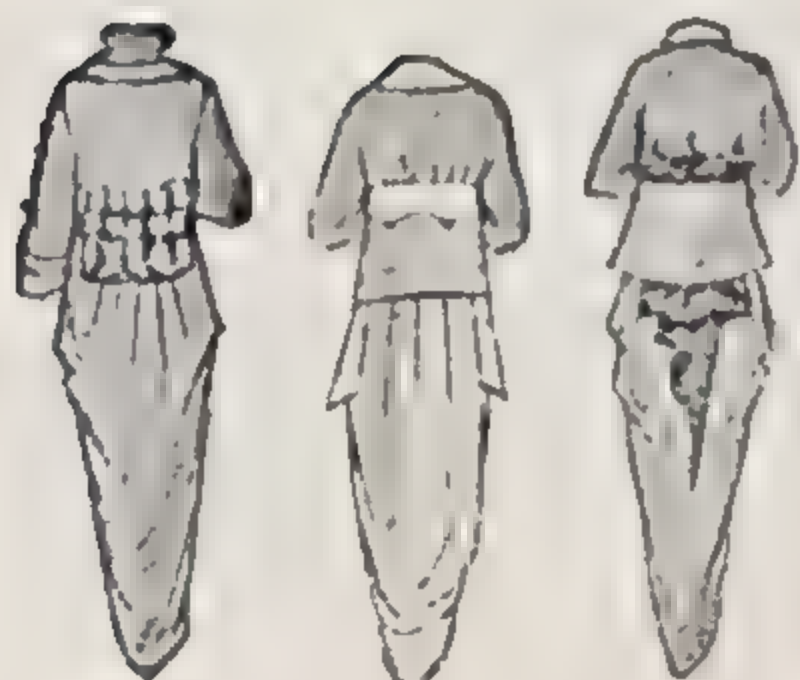




A suit typical of the fickleness of gowns which but yesterday clung to every line of the figure. Coat, sleeve, and tunic flare; the waist is not even indicated, and only about the very ankles does the material consent to cling. Taffeta of changeable blue and black is used for this suit, and the trimming of black braid put on in scallops is used around the bottom of the Eton coat, and on the skirt is tucked under the edge of the cloth to define the tunic line in front. The skirt accumulates drapery on the hips, and is slightly puffed at the back where the coat falls straight half-way to the hip and is trimmed with three rows of braid

In a suit which shows the increased length of the tunic, the ubiquitous taffeta—here in black and black-and-white stripe—yields the chief rôle to blue serge; but reserves for itself the places of underskirt, waistcoat, trimmings, and side tunic. The hip-length jacket has kimono sleeves, flaring cuffs, loose waist, and straight lines. The skirt, which hangs in a soft, double plait in the middle of the front, is slightly draped at the sides, and the pannier or tunic, which extends only across the back, has more the effect of a sash than of a tunic

Blue serge and black braid, a combination which rivals serge and taffeta in popularity, here form an exceptionally smart suit. The coat, which ends at the waist-line in front, curves down abruptly to fall below the hip-line at the back. Black braid is used on the front of the coat to shorten the line, from shoulder to waist, and the overlapping fronts merge into an upstanding collar at the shoulder. The fulness of the skirt is flattened across the front by a wide band of black braid, which ends under the fulness draped at the side to give width. Braid of the same kind forms a wide sash with a big bow used at the back to simulate a tunic



FASHION, THE FICKLE JADE, WHO LAUGHS IN HER SLEEVE AT THE TRICKS WHICH SHE PLAYS ON MORTAL WOMAN, HAS THIS YEAR FLARED THE SLEEVE TO GIVE ROOM FOR THE EXCESS OF MIRTH WHICH THE EXCESS OF HER PRESENT VAGARIES INSPIRES



# THE OTHER SIDE of FIFTY

Not by Ordering a Dress Age Twenty-Five Will the Woman over Fifty Subtract Years from Her Appearance, but by Making Her Gown a Conservative Half-Dozen Years Younger than Herself

THE years of middle life no longer suggest to women, as they once did, a humble withdrawal into an obscure corner and a silent looking-on at the life of youth. On the contrary, these have become the years in which most is demanded of women, when they are expected in one way or another to give to the world the benefit of their experience and acquired ability. Their public activities increase, and since they must be fittingly gowned for many varying occasions—becomingly and yet with a distinction and dignity that exclude all hint of youthful caprice—their dress becomes more than ever a matter for careful consideration.

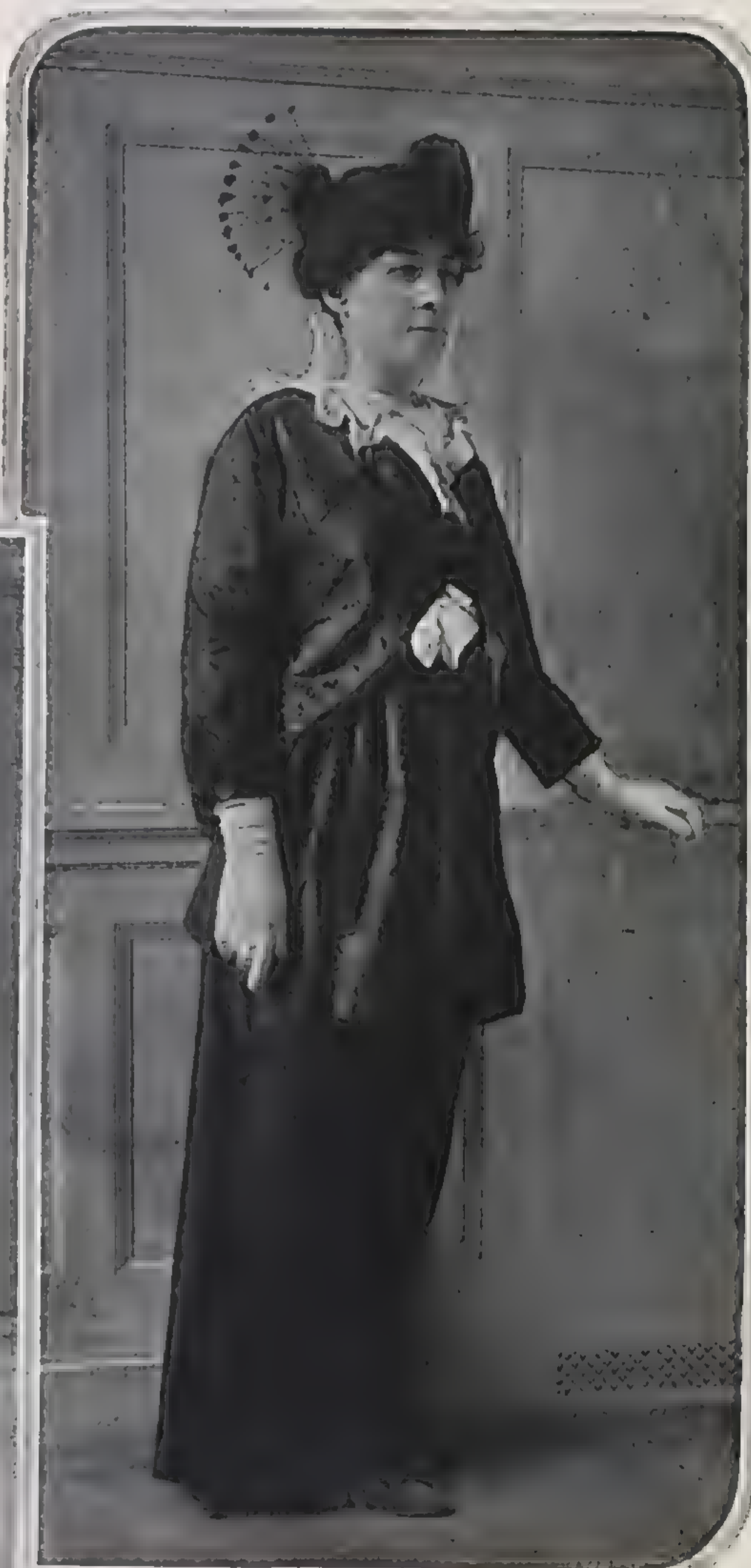
## THE COAT-SUIT AT ITS BEST

Perhaps the most useful costume of all, at least the one which more than any other adapts itself to many occasions, is the suit that is still called tailored though it no longer shows its early manish severity.

A somewhat elaborate version of the silk suit, one suitable to wear at luncheons, teas, and the innumerable after-

noon club affairs of the elderly woman, is illustrated at the middle of this page. It is of black moire taffeta, a material in which a shimmering, rippling surface avoids the depressing tonelessness of dull black.

The model is one that is easily adapted to the demands of either the ample or the slender figure. The lines of it are exceptionally good, especially the one of the lower edge of the coat, which is lifted high in the front and falls softly over the



Of its many details adapted to the lines of the mature figure the most fortunate, perhaps, of all in this gown is the fall of lace over the collar. Gown from Carroll. Suit, wrap, and hats at left from Hollander

hips; and the very original line parallel to this one above the bust, which is defined by cording. They both provide the length and gentle slope toward the back which always detract from the effect of undue emphasis.

The apron tunic of the skirt, full in

front and slanting upward toward the back, is a variation of the ever-present tunic which gives, without overemphasis, the new, broad-hipped silhouette.

An added distinction is given this suit by such a hat as the small moire one shown with it. It is turned up high on one side, and the other side is trimmed with a fan of airy, feathery, black gaura. The final artful touch of the costume, however, is the collar of white embroidered batiste edged with a frill of plaited white lace wired high at the back of the neck. This lacy design of white just beneath the face has the value of softening the downward droop of the fine lines

which so often come with middle life.

The afternoon gown illustrated above this suit is a Callot model arranged in charming lines for the mature woman. The fold across the front of the taupe skirt simulates a tunic which falls away toward the back in graceful, drooping folds and is caught and held by taupe tassels of original design. The high girdle, soft and full in front, is drawn upward to a point at the back, which creates a diversified effect of line and detracts from any possible roundness of the shoulders.

The bodice of the gown is of cream silk lace veiled with taupe chiffon, which is ornamented with buttons and cordings of taupe satin and arranged to give a becoming suggestion of the very modish bolero. The collar is of black velvet half hidden by a fall of lace which would give a most becoming and softening touch to either the thin or short neck. The lace occurs again in a jabot on the front of the vest, and in full frills that droop from the short sleeves. Velvety roses in the soft, old-pink always so becoming to women of mature years are worn at the neck and belt with an exquisite enlivening effect of warm color.

## FEATURING JET

The hat with this gown is of one of the new straws veiled in airy black lace which in the back is wired high above the crown. A gleam of jet on one side contrasts effectively with the filmy transparency of the lace. Jet is a feature of the new and smartest hats and it suits particularly the elderly women.

(Continued on page 112)

Even she who has added a pound with every year past her girlhood may discreetly wear a suit with a short coat and a tunic, too, when every line of it slants to give length

So becoming to the woman with a mature figure is the cape-like wrap of the spring, that the mode might have been created especially for her



# THE YOUNGER GENERATION

Frocking the Little Girl at the Age of Four or Thereabouts, and Her Middle Sister of Eight or Ten—Tiding the Big Sister over the Trying Place Where Childhood and Young Womanhood Meet



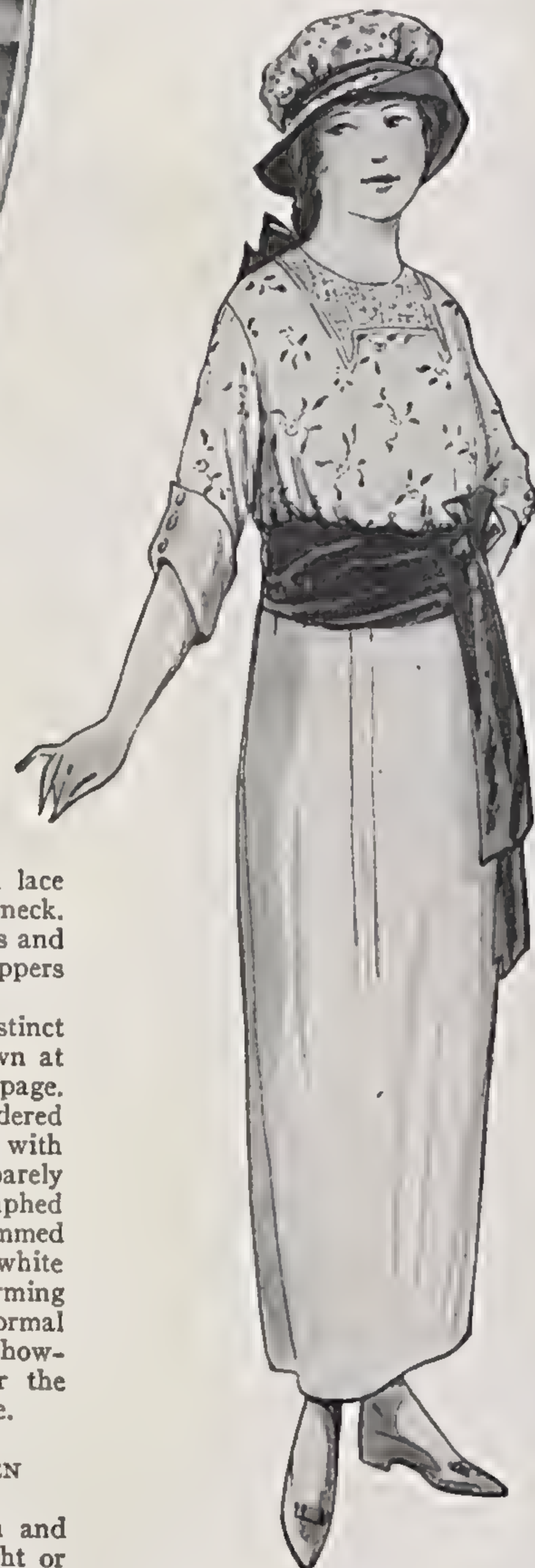
A gay hat of blue straw bound with a gay ribbon tops a morning dress with the fulness strapped in. Models on this page from Stickney



When she forsakes her outdoor play for indoor play, the little girl may wear a frock of white linen embroidered in pink

Striped and flowered like cretonne is this wee hat, feathered and frilled and mostly crown

blue stripes alternating with a flowered design. The low belt, formed of three stripes of the plain cotton material, is unusual. The hat with this frock is of blue straw bound with a gay ribbon finished by a cluster of pink buds. A charming little hat to go with this frock is (Continued on page 150)



A loose girdle will disguise the too much or too little waist of the girl of sixteen

CHILDREN'S and young girl's clothes are in a realm of their own, and a delightful one it is. Modes are as distinct for them as for women, and from the time their first year of life is completed the youngsters may acquire that indefinite quality—style—with the clothes they don.

## AT THE AGE OF FOUR OR THEREABOUTS

Spring clothes for tiny tots of two and four show some innovations. For practical wear, the coats come in fine whipcords as well as in the more usual serge and cheviot, and in ribbed silk comes the coat of formality. The cut is usually in box effect, relieved, in the case of a coat for general wear, by a white, striped, or plaid collar and belt, and by a lace collar only in the formal coat. Dark blue, tan, green, light blue, and rose are the colors for coats.

The hats generally bear some relation to the dress or suit in their trimming. The mushroom shapes banded with gay ribbon caught by bunches of small flowers are still good, as are likewise the hats

with partly rolled brims caught at one side by a single flower. These hats are worn by children of four and under and are charmingly quaint.

Several dresses for children of this age are shown on the opposite page. At the top, in the middle of the opposite page, is photographed a party frock of fine batiste with the waist in bolero effect; the sides of it and the sleeves are laid in fine tucks. The ruffles outlining the bolero and the bottom of the skirt are embroidered by hand in scallops. The frock is fastened in the front by crocheted buttons, and is trimmed by an inconspicuous bow of blue satin ribbon.

A novel use of ribbon is shown in the white party frock photographed at the lower left of the opposite page. The ribbon is cut in short strips, trimmed by crocheted buttons at one side, and put through slits. Although simple, this is really effective and distinctly unusual. The back view of the model shows a double, flat bow of ribbon placed just below the shoulders. This frock is made on straight lines and is embroidered at the neck and hem in a delicate

floral design. A ruffle edged with lace is used only across the back of the neck. With such a dress, short white socks and white kid or black patent leather slippers should be worn.

A plainer dress, which has distinct style, is the short-waisted one shown at the upper right of the opposite page. This white dimity model is embroidered in blue, and the neck is drawn up with a blue silk cord. The sleeves barely reach the elbows. The hat photographed with this frock is of white straw, trimmed by a white ribbon band with a tiny white brush at one side. It completes a charming little costume for morning or informal afternoon wear. Children of four, however, frequently wear rompers for the morning rough-and-tumble playtime.

## FOR CHILDREN OF EIGHT AND TEN

A good morning frock, of plain and striped material, for a child of eight or ten is shown at the upper left of this page. The kimono yoke is of plain blue cotton material and the remainder of the frock is of a French cotton which shows





Charmingly pretty is an afternoon dress of white linen embroidered with pink roses and buttoned liberally along its bandings of gray



A party frock for the tiny tot is of fine batiste, embroidered and ruffled and tucked. This and the costume at the right from Gebrüder Mosse



A white straw hat and a frock as short of waist as it could be and have a waist at all



Blue ribbon with tiny buttons on one edge is set in little tabs across the front of a white batiste dress. Models on this page, except two at upper right, from Stickney



The straight line, however grown-up fashions may regard it, is always the line of childhood



A morning frock, which in kimono sleeves and straight waist at least, hints at imminent transition to the fashions of grown-ups



THE SUMMER PLEASURES OF PALM BEACH, WITH WHICH SOCIETY BREAKS ITS WINTER SEASON, FOLLOW A DELIGHTFUL ROUTINE THAT IS SIMILAR BUT NEVER THE SAME



Mme. Riaño, wife of the Spanish Minister, with her hostess, Mrs. Herman Oelrichs, who has since left Palm Beach with her party

Mrs. Frederick Edey, her daughter, Miss Julia Edey, and Miss Kathryn Baldwin. Miss Edey was among those who were caught in the motion pictures that will be used by Mr. Dunbar Wright in his lectures on southern countries

Photographs copyrighted by International News Service



Mr. and Mrs. Artemas Holmes "Afro-mobiling" as is the custom of the country

At Palm Beach, Mrs. Edwin H. Fittler does not despise the bicycle as a leisurely method of locomotion

After a swim, Miss Viola Kraus throws on a Paris wrap, but Mr. James Hyde, winner this season of the South Florida Golf Championship, contents himself with a Turkish towel







In Persian costume, with trousers discreetly and beautifully veiled in lace, was Mrs. Walter Lewisohn



Mrs. W. R. Simons of New York and Mr. Cecil Fuller of Philadelphia, as they tangoed at the ball given by Mrs. J. F. Harris and Mrs. F. P. Frazier



Miss Julia Edey clothed herself in the richly colored and graceful draperies of an Indian maharane



Photographs copyrighted by International News Service  
Mr. H. C. Richards was as dark of complexion and costume as, by contrast, his wife, a princess of Persia, seemed fair



Mr. E. Clarence Jones, here, in fancy, a Spanish toreador, and in reality, one of the most indefatigable hosts at Palm Beach



Mrs. Edwin H. Fuller was a gay Columbine from "The Little Café," and Mr. William Thaw, 3d, a no less gay Pierrot

UNDER A SUMMER'S MOON AND HUNDREDS OF RED LIGHTS, AND UP-  
ON THE PORCH OF THE HOTEL BREAKERS AT PALM BEACH, SOCIETY  
DANCED THE MODERN FANCY STEPS IN ANCIENT FANCY COSTUME



AS THE SPRING SEASON  
ADVANCES THE HATS GROW  
BRIGHTER WITH THE SUN  
THEY MUST SOON DEFY



If we named our hats here as they do in Paris, this model might be called "Erin go bragh," for it is charmingly and thoroughly green—green taffeta faced with green straw, and wreathed with flat, green roses about the conservative brim



A smart turban for the older woman. Propriety is satisfied in the conservative black straw shape and the short, black ostrich tips clustered at the back, and a youthful touch is insinuated in the becoming facing of old-rose ribbon



A deceptive hat this from Marie Louise, for it gives no hint from one side what the other side is like. The crownful of pink silk roses overflows beneath the sharply turned-back brim of leghorn straw to strew a few against the hair. At the back droops a bow of white-striped, pink velvet ribbon. Hats shown by Burby



A Rebox hat which nearly conceals its diminutive shape beneath three expansive, pink silk roses. The hat is of old-rose straw, faced with matching grosgrain ribbon



Black velvet has not left us with the snow, for here it appears as a tam-o'-shanter crown on a Rebox hat of tan straw. Tan colored roses link crown and brim





Here the flare is accomplished by the plaiting of the tunic to the skirt panel in front, which, followed to the hem, shows an interesting version of the trouser skirt. And the materials? For the tunic, choose a dark blue taffeta striped with red and green; then collar and cuff it with cream net top lace, and girdle it with black velvet. The skirt is of dark blue, plain taffeta with motifs embroidered in a Greek design with blue floss

A side plaited pannier possesses a natural born flare, especially when made of taffeta—here an absinthe green. To its other charms are added a tunic of unusual cut and wide bands of unusual placing. These bands are braided in yellow, green, and brown, and the underbodice is of white net properly ruffled

A single piece of material is draped in back and front and seamed over the hips to the knees, where it opens to disclose insets of crêpe, figured in prune, yellow, and green. This crêpe is in effective harmony with the satin Chinois, a fabric with the sheen of satin and the surface of tussur—which latter makes for durability. The broad, fresh collar and cuffs, box plaited at the edges, are made of white batiste

THAT THERE IS MORE THAN ONE WAY TO MAKE HIP DRAPERY FLARE

IS APTLY ILLUSTRATED IN THIS TRINITY OF AFTERNOON GOWNS





A coat of citron colored ripple cloth is literally curtailed in back to just below the waistline, and in front to just above it, where the coat fastens snugly. The blue floss embroidery and the blue and white striped taffeta collar relate the coat to the blue ripple cloth skirt, which is plaited to fulness over each hip

A little cape of a jacket hangs its moire fulness over a pannier skirt of new and supple taffetango. Velvet, at collar and belt, makes the third of a trinity of materials in one color—"tête de nègre." And, of course, there is the accustomed white tulle appearing at neck and sleeves

Not too sharply contrasted in reality are the green and blue stripes of a taffetango dress, the tones of which are subdued by collar, cuffs, sash, and underskirt of dark blue silk. Note how cleverly the short sleeves are cut, and how the very long tunic flares above the tight slip, after a manner favored by Chéruit



ENLARGED EDITIONS OF THE SKIRT WITH

ABRIDGED EDITIONS OF THE COAT—HERE,

MESDAMES, ARE STRIPES TO GIVE HEIGHT





Prodigal, indeed, with material at the hips of this pink-gray satin frock is the couturière, but seized is she with such a fit of frugality at the top that the sleeves are attenuated to a mere memory of sleeves—a meager dozen strands of crystal beads



The capuchin hood, which played such an important part in the Paris openings, here takes the leading rôle in a summer wrap of green satin brocaded in gold. The lower part of the wrap, the collar, and the hood-like inset are of plain satin, to match the green of the brocade



A gown of taffeta, embroidered in gold, is girdled to where the sleeves would begin if there were any, and held over the shoulders by tulle wisps. The fulness about the hips disappears at the back under a hirondelle plait

EVENING GOWNS WHICH UNEQUIV-  
OCALLY ANNOUNCE THAT THE  
VERY NEWEST THING IN SLEEVES  
IS NOTHING IN SLEEVES AT ALL



PHILADELPHIA VIEWS THE  
YEAR'S ART IN THE EXHIBI-  
TION OF THE OLDEST ART  
ASSOCIATION IN AMERICA,  
THE PENNSYLVANIA ACADEMY



The genius of Paul Manship, who in Philadelphia as in New York won the laurels for sculpture, finds its most individual expression in small bronzes such as "Playfulness," in which a mood, an emotion, or an idea is interpreted with singular intensity and a delightful rhythmic play of line



That rich and harmonious bit of color, "The Toilette," shows Richard E. Miller preoccupied with a lady who beautifies herself before a mirror. As usual, the artist weaves the colors and quality of porcelain glazes throughout the canvas, emphasizing this touch by introducing a pitcher of high glaze



Intensity of excitement and of action characterize the "Polo Crowd" by George Bellows—an exceptionally fine work this, in which Mr. Bellows suppresses detail without losing coherence



Winner of the prize for the best portrait by a Philadelphia woman was Nina B. Ward, who exhibited a direct and sympathetically painted portrait of an old-fashioned woman, "Elizabeth"

(For further information see page 126)



# THE LONDONER in HER OWN CLUB

Of all cities in the world London is perhaps the most lonely; its vast size and its forbidding climate combine to create in inhabitants and visitors alike a sense of isolation and depression. For this reason club life in London has reached its highest state of comfort and perfection, and fills a most important place in the lives of the people. Englishmen are the most clubbable of men. They have reduced to a fine art the habit of fore-gathering before the fire to exchange opinions and relate the latest bit of masculine gossip afloat.

## THE ENGLISHWOMAN TO THE RESCUE

It has taken the women of the country, however, a good many years to break through the barrier of convention arbitrarily erected between them and the freedom of club life. Thirty years ago an Englishwoman bold enough to belong to a club would have been called "not nice"; to-day half a hundred women's clubs thrive in London. The Englishwoman feels that she has accomplished something; and she has, for she has beaten the American woman at her own game. In spite of the reputation of the American woman, vain-gloriously aided and abetted by the woman herself, for being first in freedom, first in society, and first in everything else, the Englishwoman has beaten her to one goal—that of club life. Of course, there are women's clubs in America, non-organizations which run a chromatic scale from Thimble Clubs through Browning Clubs and Bridge Clubs, then on to Suffrage Clubs, but there is no "club life"—life which centers about the big open fires of hospitable club houses where friends and friends of friends may loiter and gossip, drink tea and smoke. There are men's clubs in America which, when the clock strikes a certain hour of a certain day in the year, permit women, under the espionage of male members, of course, to darken their doors, and it is strange that these fleeting glimpses of a realm of such unalloyed comfort has not inspired the American woman to erect a club over her own head.

## MEN'S CLUBS FOR WOMEN

If American women realized the charm of club life as it exists in London, they would hasten to avail themselves of the excellent example set them. There women's clubs are to women what men's clubs are to men—a pleasant refuge, a place to meet and make friends, or at games the few idle hours of the day. It is, in other words, a home with all the comforts of home and none of its restrictions. The tea-table invites conversation, the card-table leads to pleasant friendships, and many a lonely visitor to a strange city finds her chief sources of entertainment within the portals of her club.

One of the first ventures in women's clubs of the most modern type was the Alexandra Club in Grosvenor Street. It began its existence in 1884, and has always remained true to the conservative principles upon which it was founded. Smarter clubs have come and gone, but the Alexandra has pursued its calm career, never admitting men within its portals and restricting its list of members

Setting an Example to Her American Sister, the Englishwoman Has Broken through the Barrier of Convention Erected by Man to Keep Her outside the Circle of the Club Fire, and Has Built Half a Hundred Clubs to Suit Herself



so circumspectly that no breath of scandal has ever sullied its good name.

But with the gradual emancipation of the Englishwoman there arose the demand for something more modern and cheery than the Alexandra. There was a crying need for clubs where members should be free to invite friends of both sexes to lunch, tea, or dinner. Then Dover Street came into its own. It became the street of streets for the smart clubs for women. In its short length are situated the Empress, Ladies' Athenæum, Bath, Sesame, and Ladies' Imperial. In the matter of entertainment the Englishwoman's club is a faithful ally. Friends may be very nicely lunched or dined, and there is no necessity of extortionate tipping; it is considered the height of bad form to tip club servants in London. A Christmas box is placed in a conspicuous place in the hall and members are invited to contribute. In some cases members may hand a small tip to a waiter if he has done extra work required by a guest, or when a large luncheon or dinner has taken a great deal of the servant's time, but the general non-tipping rule is strictly observed. Indeed, small mercy is given to a member who endeavors by secret tipping to buy the services of the staff. It is a breach of club etiquette, and a serious reflection on the servant.

## PROTECTION OF A "FORWARD" ADDRESS

Club membership also offers a certain protection against the too frequent intrusion of boring acquaintances. It is a great relief to be able to give one's club address to insistent undesirables, for a good hall porter stands between club members and all inquirers. He can never be persuaded to divulge private addresses, but merely remarks with aloof civility that if the inquirer desires to write to the member in question the letter "will be forwarded."

The Empress Club has had a checkered career. It is lively and extremely up-to-date, and its tea hour is noted for its gay crowds and its flirtations. This club has several times been on the brink

of ruin, but some influential friend has always been found at the last moment to bolster up its finances, and by hook or by crook to start it again on another era of tottering prosperity.

Just next door to the Empress is the supercilious Bath Club. This "cock and hen" club to which both men and women are eligible for membership is one of the most exclusive clubs in London. The Prince of Wales, when in town, often uses the swimming pool of the Bath Club. Everything in this club proclaims its dignity and reserve; all the rooms are somber and austere, and the dining-room is particularly formal in its atmosphere.

## POLITICS EVEN WITHOUT SUFFRAGE

The Ladies' Imperial Club, directly opposite, one of the most attractively furnished clubs in the west-end, was founded in 1907 by the Primrose League for the purpose of furthering the cause of the Conservative party. Politics is the staple of conversation, and many informal speeches are delivered by members of Parliament before its august membership.

The Sesame and Ladies' Athenæum Clubs are really literary clubs; the former in particular goes in for self-improvement by lectures and debates.

A bustling hurly-burly of activity is the Ladies' Army and Navy Club in Burlington Gardens. The "commissionaire" in his glass-enclosed office is inundated with telegrams, letters, and packages addressed to the members, and an endless procession of taxis whirls up to the entrance. The club boasts of having the largest membership of any woman's club in London, for here exclusiveness is sacrificed to financial success and the social requirements are very elastic. This club was originally designed for the wives, sisters, and daughters of officers in the English army or navy, but these requirements are not too strictly enforced. A member of a rival club was once heard to remark, "There was a time, my dear, when to belong to the Ladies' Army and Navy meant that you

were related to a soldier or a sailor, but now I hear it is only necessary to have kissed a volunteer."

## "PUTTING" IN A TOWN CLUB HOUSE

In Piccadilly stands the Lyceum Club, famed for its genial, semi-Bohemianism and good cheer. Clever men are to be met at its weekly dinners, broad-minded women meet there to discuss the absorbing questions of the day, and every encouragement is offered to professional women of all classes, particularly in the world of art. Snobbery is taboo within its doors, for mental gifts are rated higher than blue blood or wealth.

The Albermarle Club is also semi-literary, admits both men and women, and numbers on its list many distinguished writers. It is less unconventional than the Lyceum Club and correspondingly more expensive.

One of the most delightful of the new clubs for women is the unique Golfers' Club, established eighteen months ago in response to a demand made by the many members of the Ladies' Golf Union for a club in town. From the moment of its inception

it met with pronounced success. It enjoys the unusual advantage of being situated in Whitehall Court, an immense block of buildings devoted to residential apartments and clubs. The catering for the entire block is done by a "manager," and, in consequence of this strict supervision, the cuisine is extremely satisfactory and the servants competent and agreeable. The rooms overlook the Thames Embankment and offer a most charming and tranquil meeting place. Auction and bridge are played two afternoons of the week, and golf tournaments are held every fortnight. A rifle club is also open to the members of this organization, and "putting" competitions are held indoors during the winter months. To Americans who are in England for only short visits and who desire a good game of golf, this club offers special advantages. By arrangement, the secretary is able to introduce them to many of the golf clubs in the vicinity of London where, by paying a small fixed charge, they may enjoy a good game and try their skill on various English links.

Besides these clubs there are the Ladies' Empire, the Grosvenor Crescent, the Parkside, the Ladies' Automobile, the Halcyon, the Victoria, the New Century, many card clubs, and any number of other clubs, whereby it may be seen that club life has become a recognized factor in the well-being of Englishwomen.

## SPECIAL INDUCEMENTS TO AMERICANS

In nearly all clubs special reductions are made for American members, who may enjoy the use of a London club for the three months of the year which they spend in town for much less than the yearly subscription demanded of London members. This should prove an attraction to Americans who spend their summers abroad, and who are so often obliged to submit to unsatisfactory conditions in crowded hotel dining-rooms. By becoming members of a London club they are assured of a pleasant, homelike place in which to entertain their friends, read the papers, and enter to some extent into English life.





AT THE THREE ARTS  
BALL AT COVENT GAR-  
DEN, LONDON, PAST,  
PRESENT, AND FUTURE  
EXPRESSED THEIR CON-  
VICTIONS ABOUT DRESS  
IN GLOWING TERMS

*Mr. and Mrs. Carl Le-  
yel to whom all honor  
was due for organizing  
the Three Arts Ball,  
and to whom much ad-  
miration was given for  
their costume, one con-  
ceived by Miss Helen  
Dryden and reproduced  
last December in Vogue*

*Miss Irene Vanbrugh  
and Mr. Henry B. Irv-  
ing as Lady Mary La-  
zenby and the Admira-  
ble Crichton dressed  
for the desert island—  
parts which they have  
both played successfully*



Photographs from Hugh Cecil, London

*Miss Lena Ashwell, actress-manager, as  
the Futurist Drama, in a multicolored  
motley of which her wig was a brilliant  
and interesting part*



*Dame Fashion of 1915—dare we say  
it? At least, Mrs. Mann dared dress  
it—much tilted hat and much pat-  
terned skirt, not too much trousered*



*Out from the Land of Imagination, the  
"Arabian Nights," or "Sumurun," danced  
Mr. Bernard Crewdson to revel with the  
modernists and Futurists*



## S E E N o n t h e S T A G E

A PLAY can not succeed unless it entertains its first few audiences, and it is likewise true that it can seldom entertain these first few audiences unless it begins to do so very early in the action. Before the first fifteen minutes have elapsed, the audience has usually made up its mind as to whether or not it is going to have a good time, and anything that a dramatist may do in his subsequent acts may be powerless to controvert a first impression. This is particularly true with comedies. The auditors have come to laugh. If they begin to laugh in the first act, they will probably continue to do so even though the later passages of the play are deficient in humorous appeal. But no audience will laugh at a brilliant third act, if it has been preceded by two acts which have disseminated an atmosphere of dulness. Laughter begets laughter in the theatre; enthusiasm begets enthusiasm; and applause begets applause.

The success or failure of many comedies has been determined at the moment when the curtain rose. As soon as the stage-set of "Pomander Walk" was first disclosed, the audience decided to have a good time. It liked the look of the stage, and it was willing to enjoy anything that might be shown in that delicious setting. Mr. Parker's play was rather thin in substance and not especially well written; but nobody turned attention to such secondary points as these. Similarly, the failure of that great masterpiece, "The Thunderbolt," was settled as soon as the first curtain rose. The stage revealed eight wry-faced people, dressed in mourning, and sitting uncomfortably in a stuffy room; and this initial glimpse assured the spectators that they were not going to have a happy time. Even the gigantic third act could not overcome this preliminary disposition of the public to be bored.

It was doubtless owing to the sense that he would have to please at once, in order to succeed in comedy, that the late Clyde Fitch devoted all his ingenuity to devising startling stage-effects for his initial acts—effects which would interest the audience at the outset and predispose it to enjoy the play to follow.

It Is the Psychological Conditions of the First Fifteen Minutes of a Première, Both before and behind the Footlights, and of the First Three Weeks of a Season's Run That Make or Break a Play

By CLAYTON HAMILTON



Mlle. Rozsika, who this season at the Winter Garden wears what Pavlova wears and dances what Pavlova dances in her stately gavotte, is here pictured in a costume, not after Pavlova

Often his fabrics fell to pieces toward the end; but his plays succeeded none the less, because in his first five minutes he had launched an expectation of entertainment which hypnotized the spectators into enjoying themselves throughout the remainder of the evening.

#### "TOO MANY COOKS"

THE success of "Too Many Cooks," by Frank Craven, was determined at the very outset by the novel and clever setting which the author had invented for his comedy. The curtain rose on

a suburban landscape. Three quarters of the stage was taken up with the brick foundations of a house about to be erected. We soon learned from the conversation of two or three laborers that the hero was a young clerk who, having saved five thousand dollars, was investing it in this house, and that, as soon as the building was completed, he intended to marry and live happily forever after. Naturally, we take an interest in this house and in the young man who is building it. The place remains unchanged throughout the play; but in the second act

the framework of the house has been erected to the roof, and in the third act the house had been completed.

Considerable cleverness of stage-direction was required to accommodate no less than twenty characters in the small amount of space left vacant on the stage. Two or three of the most important scenes require the simultaneous presence of over a dozen people; but the actors have been grouped with no apparent difficulty. They are moved about very easily and naturally, in accordance with a scheme that was worked out by the author with the assistance of John Cromwell.

The hero's fiancée is an agreeable young working-girl whom he has met romantically in a lunch-room. Her name is Alice Cook. He has been presented to her parents, but he has never met any of her other relatives. In the first act, she brings them out to see the foundations of the house she is to live in after she is married. Two aunts, two sisters, an uncle, two brothers, and a bosom friend, together with her father and her mother, all begin to give advice about the building of the house; and no two of them agree. The hero discovers that, instead of marrying a girl, he is expected to marry a family; and the prospect augurs ill for his contentment.

In the second act, the situation is further complicated by the intrusion of the hero's best friend, and also of his uncle, on whom he is dependent for support. The wrangling of all these outsiders results in a disagreement between the young couple which culminates with the breaking of their engagement. In the last act, a "For Sale" sign is hanging on the now completed house; but this is pleasantly removed when the heroine returns and is reconciled with the hero.

Upon this framework, Mr. Craven has composed a very entertaining comedy of character. The people of the play are just as real and just as funny as the characters we used to meet in the well-remembered comedies of George Ade, and the dash and vim of the performance reminds us of the manner of George M. Cohan. In the humor and sagacity of Mr. Craven's dialogue we find that touch which has come to be



In "Help Wanted" the part of the poor working-girl whom heaven insists upon protecting in the face of every obstacle is played by pretty Miss Lois Meredith



Katherine Grey, of "The Rule of Three," who, having annexed husbands—present, past, and perfect—goes on a honeymoon with present and meets past and perfect





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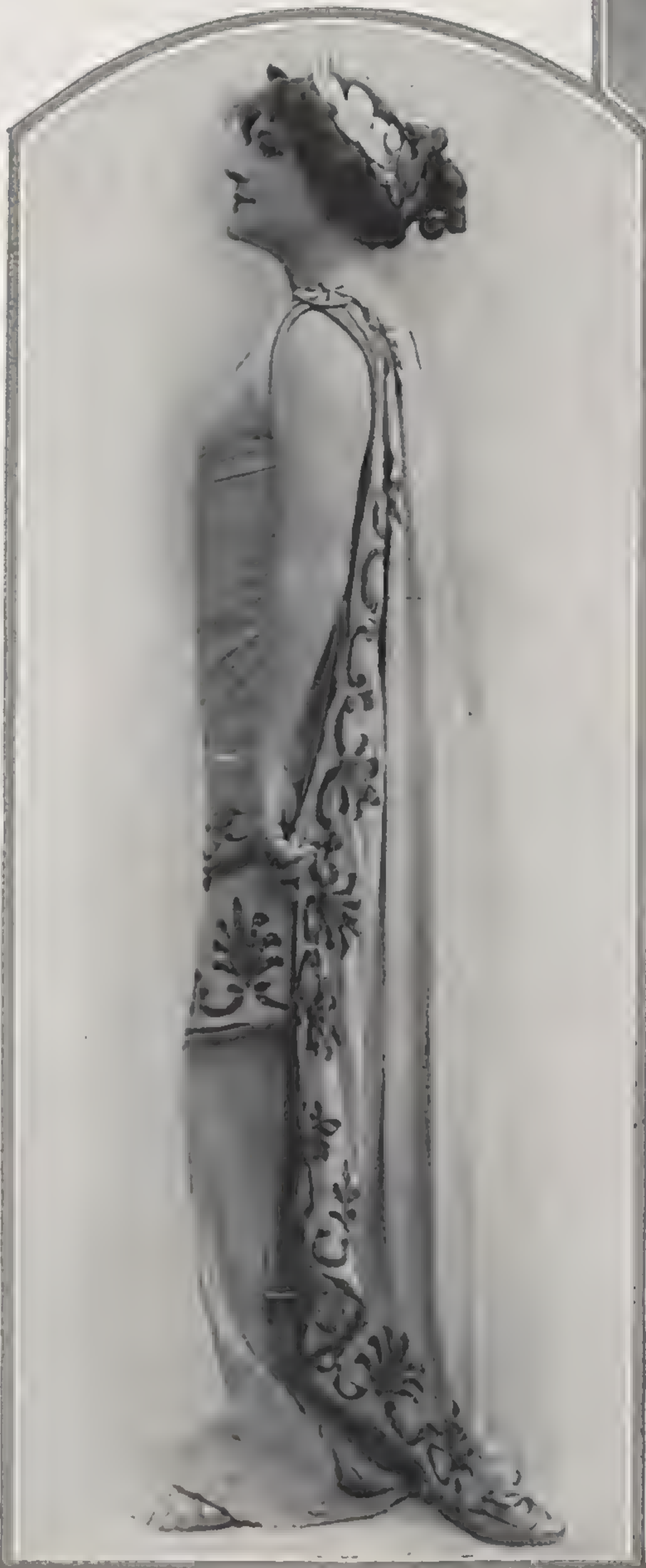
Mr. Percy Mackaye, Mr. Joseph L. Smith, Miss Eleanor Wilson, and Mr. Ernest H. Baynes in Mr. Mackaye's "Sanctuary"

regarded as distinctively American. The author acts the leading part, and his ingratiating performance contributes greatly to the enjoyment of the play.

#### "THE RULE OF THREE"

"THE RULE OF THREE," which is contending against the hoodoo of the Harris Theatre, is an unusually entertaining farce. It was written by Guy Bolton, and the multiplicity of genuinely witty lines throughout the dialogue should lead the public to await his future plays with interest. The piece has been admirably staged by Robert Milton. The three acts represent the office, the sun-parlor, and the heroine's suite, in a summer hotel in the mountains of Vermont. Each of these stage-sets is a little model of good taste. The play, besides, is excellently acted. In view of these details, great praise should be accorded to the New Era Producing Company for the care and taste that have been displayed in the production.

The heroine of "The Rule of Three" has three husbands—present, past, and perfect. We meet her on her third honeymoon. She has brought her present husband to this delightful little hotel in Vermont because she has found it such a pleasant place on her two preceding wedding-trips. Her second husband turns up during the course of the first act. He is flirting with a certain Mrs. Vincent, who is trying hard to marry him, but the heroine thinks that he would do far better by marrying her friend, Kitty Allison, whom she accordingly sends for. But while the heroine is thus looking after her second husband, her first husband appears upon the scene and becomes, in turn, an object of her maternal solicitude. He too needs looking after, and his former wife proceeds to mother him as in the years that were. The heroine's third husband objects to having his honeymoon interrupted by



Miss Julie Opp as Portia in her husband's (Mr. Faversham's) production of "Julius Caesar"



Photograph by Moffett Studios.

Constance Collier, who brought Emilia so well into the picture of the Faversham production of "Othello"



"When Claudia Smiles," that is, when Blanche Ring smiles, it is a smile that makes the world smile with her

the intrusion of his two predecessors, and the situation is made more embarrassing by the presence of the heroine's precocious little daughter. This ten-year-old *enfant terrible* calls her mother's present husband "papa," and her second husband "daddy"; but she calls her first husband "father," to the annoyance of his two successors. Toward the end of the second act, a legal question is raised as to whether the heroine's first divorce was valid; and not until the end of the play is she able to discover which of the three men is her legal husband at the moment. She has married them all in different parts of the country, and the differences in the divorce laws of the various states make the whole tangle seem more complicated the more it is looked into by the lawyers.

Here we have an excellent idea for farce. In developing his plot, Mr. Bolton has displayed considerable ingenuity. The characters are skilfully sketched, and the dialogue reveals a literary finish that is rare in the first work of a playwright.

#### "ALONG CAME RUTH"

"A LONG CAME RUTH" has been adapted from a Belgian play, entitled "La Demoiselle du Magasin," by Frantz Fanson and Fernand Wicheler. These collaborators deal habitually with the simple, unsophisticated lives of middle-class people in their na-

tive land. They never pose a problem or support a thesis; but their quiet, story-telling plays reveal a homeliness, a tenderness, an intimacy of humorous characterization, which are seldom exhibited in the more sophisticated and elaborate plays that are written nowadays in Paris.

The present piece has been localized in Maine by Holman Day. The adaptation has been made so skilfully that the text betrays no traces of its Belgian origin. The plot has easily been populated with New England characters, and the exactitude of their dialect reveals the long practise of Mr. Day as a recorder of the spoken language of his native state.

The little town of Oldport, Maine, has been asleep for many years—when along comes Ruth. She has just graduated from a Normal College, and she comes to seek employment in the "Furniture Emporium" of Israel Putnam Hubbard. She soon sets the business on its feet, and starts a boom for the entire town which results in its incorporation as a city. The little "Furniture Emporium" is developed into a department store, and Israel Putnam Hubbard is elected the first mayor of the city after its incorporation. But Ruth is still regarded as a shop-girl by the men whose fortunes she has made; and, borne aloft on the high tide of the success they owe to her initiative, they treat her as if she were a hired servant. From this anomalous position she is ultimately rescued by the son of Israel Putnam Hubbard, who, in the face of parental opposition, insists on making her his wife and forcing her to be acknowledged as the first lady of the city.

There are elements in this comedy which remind us of Winchell Smith's "The Fortune Hunter" and George M. (Continued on page 110)



THE SOCIAL WORLD OF PARIS  
HOLDS CARNIVAL IN A GAY  
SERIES OF COSTUME BALLS  
OF A COSTUME-MAD SEASON



Photographs copyrighted by Paul O'Doyé, Paris

Baroness Edouard de Rothschild, youngest baroness of this famous house, was garbed in metal tissue and bullion-fringe by that master of oriental costuming, Paul Poiret

As seen in the upper left picture the costume of a grape-gatherer of the time of Louis XV is ideal for the piquantly French beauty of the Countess de Montesquiou

On the upper right is the Countess de Castéja, formerly Miss Garrison, an American, in a costume which might grace a Dutch bride

At the left is Mrs. W. E. Corey, formerly Miss Mabelle Gilman, the actress, who has made her home in France. Mrs. Corey chose the splendor of a Spanish dancing-girl

To the right is seen Mme. Paquin, whose whimsy it was to appear as a prototype of herself—a couturière of the period of Louis XV—and more than one feature of her dress may be the prototype of to-morrow's styles





Mr. Jerome K. Jerome's humor is perennially fresh, and perennially enjoyed by his public, yet scarcely promises anything new to come



Among the younger fiction writers on either side of the Atlantic Mr. Jeffery Farnol, seems, perhaps, most certain of a further popularity



Mr. Compton Mackenzie, whose novel, "Sinister Street," generally considered a remarkably clever book, is barred by several libraries



A successful novelist who has not definitely given his measure is Mr. John Galsworthy, who recently presented a new play, "The Fugitive"

## W H A T T H E Y R E A D

WHO, on this side of the Atlantic and the other, will give us the notable English novels between 1914 and 1930? May we expect from the men and women now of established reputation greater things than they have yet done, or must we look to the beginners of to-day or to writers as yet unknown for the finer fiction of the near future? Mr. Galsworthy is quoted as saying that Joseph Conrad has done the most notable recent work in fiction, has made the contemporary contribution to English prose most worthy to survive. That was a generous thing for one man of growing reputation to say of a fellow author appealing to somewhat the same public, and there is a group of readers to whom the opinion, modified to include its author, will seem entirely sound. As a matter of fact Mr. Conrad and Mr. Galsworthy himself are, perhaps, more likely than any other living writers to continue the great tradition of English fiction.

### WHO WILL WRITE THE NEXT GREAT NOVEL?

Joseph Conrad, it is true, has never been widely popular. George Meredith, however, at Mr. Conrad's age, was still some years short of the popularity that came to him in the last two decades of his activity. Although Mr. Conrad is somewhat older than Mr. Kipling, his fame is nearly ten years younger, but then Mr. Conrad, it is said, never heard the English tongue spoken until he was nineteen years old. Perhaps the consideration that makes most against Mr. Conrad's achieving wide popularity and a place of greater distinction than he now holds, is the failure of his work to please women. Any novelist who writes in English must reach a large number of intelligent women if he is to have a wide and sound popularity, and it may be doubted whether any English novelist of first rate gifts can write only for men. Stevenson, nearer than most highly gifted and widely popular novelists, was a man's author, and, like Kipling and Conrad, he showed a hesitant fear of attempting to portray women. Most of the great English novelists, certainly for a century past, have left a notable gallery of feminine portraits. If Mr. Conrad can give us a succession of novels pleasing to women, each with its notably feminine

## Casting a Speculative Eye over Contemporary Novelists to Determine Which Novel of To-morrow Will Find What Novelist Farther Than To-day

creation, and can preserve the qualities that have won him recognition among men as the greatest living and active master of English fiction in some of its aspects, he may yet prove himself the man of the current decade to win a wide and lasting popularity. Much the same thing, by the way, may be said of Mr. Kipling, whose "Kim" remains as the promise of a potency not yet fulfilled.

### THE ESSENTIAL GIFT OF HUMOR

As to Mr. Galsworthy, he has pleased women and has not feared to attempt feminine creations, though he has done nothing as yet so brilliant and powerful as the best of Mr. Conrad's work in the fiction of adventure. George Moore, whose "Esther Waters" of twenty years ago was the greatest novel by the younger men of that period, has regretted that English fiction and the English drama have tended towards comedy rather than tragedy, and it is true that every popular and considerable English novelist for a century and a half has had a large gift of humor. Mr. Galsworthy, like Mr. Conrad, is far behind Kipling in this gift, and the lack of this element may make a wide and lasting popularity impossible to him. He remains, however, one of the few successful novelists that have not pretty definitely given their measure. Certainly Mr. Hewlett has given his, for even his Meredithian phase seems to promise nothing better than he has already done. The like is true of Jack London, of William J. Locke, and of Eden Phillpotts, whose withdrawal from his favorite Dartmoor begins to look pretty definitely like a retreat. Jerome K. Jerome has a perennially fresh humor, but he seems to promise nothing better than that we know of him already. Of the younger men on one side of the At-

lantic or the other, Jeffery Farnol seems most certain of going on to further popularity with his extremely clever romances, but he hardly has the promise of much better work or lasting fame, and neither is Arnold Bennett's recent work a prophecy of greater things to come.

### A NEW GENIUS A WEEK

Every week the publishers announce a great novel by a new great man, or by one of their own great men already known to fame, but these announcements are hardly to be trusted. On the other hand, some man or woman primarily preoccupied with the personal problem and with the larger aspects of American or English life, may suddenly appeal to the weary world of readers with a novel of epic scope, rich humor, and deep human significance, and find an eager market which will welcome one after another a long succession of such works.

Our own Mr. Comfort is among the most ambitious of novelists, and he has some remarkable gifts, but he seems unlikely to fetch us the great novel of the next decade out of China or South America. Perhaps the young Virginian who wrote "The Prodigal Judge" and some even better things might have gone on to something like greatness, but he sleeps in old Pohick churchyard.

The very form of the future English novel is problematical. Hitherto the great novels have, for the most part, been epic in scope, but the immense current interest in the stage tends to give English literature, whether in prose or in verse, a strongly dramatic form and spirit. No doubt we shall accept as great from a master sufficiently powerful to take captive imagination and judgment, swift, short novels of concentrated dramatic interest and few characters, but it is hard

to believe that the larger English novel of the future is to be other than epic in scope and treatment. Mrs. Watts has shown epic quality and a rare gift of humor, but her later work has not approached the power and charm of "Nathan Burke." Mrs. Wharton, on the other hand, has hardly done better with her notable attempts at the epic style of fiction than she did in that dour little drama of New England life entitled "Ethan Frome." The profits from successful writing for the stage are so great that a good many novels seem to be written with an eye to their easy dramatization, and we are getting every day those distressful things, "novelized" plays. It has been suggested that "demand" in the guise of gate receipts, so to speak, ultimately determines the form in which the literary instinct shall find expression, and that the stage may either attract to it the talent that might otherwise turn to prose fiction, or decree that such fiction shall be dramatic in form and scope rather than epic. While the current passion for reform holds, the novel is often likely to be cast against the background of a social problem.

Younger than most of the men now seriously attempting self-expression in English fiction is Compton Mackenzie, who, in his thirty-second year, has half a dozen volumes of prose and verse to his credit, and is known to the stage as well as to literature. His novel, "Carnival," which was dramatized by the author, shows a wide acquaintance with English life, urban and rural, but he would be a rash prophet who should proclaim Mr. Mackenzie the coming man among writers of less than middle age.

### BOOKS ABOUT PEOPLE

LADY HESTER LUCY STANHOPE, by FRANK HAMEL, retells, with interesting details, the story of that extraordinary daughter of the third Earl of Stanhope, and niece of William Pitt, whose eccentricities as a brilliant young woman in the great society of England, and subsequent seemingly mad career as a traveler and dweller in the east, kept Europe gossiping for nearly forty years. Mr. Hamel firmly insists that the thing which decided Lady Hester to expatriate herself and remain till her death in the

(Continued on page 94)





Take a material one side plain and one side figured. Over the skirt, perceptibly drawn up in front, hang two panniers which are vaingloriously turned back on themselves to show the figured facing. This same turning back is done on the bodice to form bretelles. The high, unplaited collar and smooth yoke are dexterously cut of not too fine batiste

No simpler or better model could be chosen for a waist than the simple bodice of the classical Greek robe. A modest blouse of allover lace serves as a foundation for the crossed draperies of, say, some soft textured, soft toned crêpe, and this surplice crossing is repeated on the skirt with its softly falling panniers

Bustle enough for a street dress has this model of navy blue ripple cloth with a satin back. The front of the skirt is plaited to a shallow yoke which in back becomes the bustle. Flat spirals of black braid confine the fulness of skirt and bodice drapery, and further trimming is supplied by the lace collar, the girdle of black velvet and the tiny, pointed vest

**DOUBLE DEALING WITH DOUBLE-FACED MATERIAL—**

**A TREATMENT OF A BODICE THAT IS CLASSICALLY**

**GREEK — BUSTLE ENOUGH FOR A STREET DRESS**





*Bib, bretelles, and generous length mark the essentially useful apron of the waitress serving breakfast, or of the housemaid*



*Alike for the formal luncheon and the dinner, a standing collar, deep cuffs, a cap, and a short, lace-edged apron are worn to give daintiness to the black dress. Models from Joseph*



*For the informal luncheon the costume is that of the morning with the apron half the morning size but twice the daintiness*



*The parlor-maid's costume is black or the color of the livery of the men-servants, with a small, severely cut apron*



*For the personal maid, collar and cuffs are narrower and the apron prettily elaborated with lace and ribbon bows*

THE servant in the house stands before the world as the visible sign of the order or disorder of the home in which he serves. The good management of an establishment is immediately made manifest in the neat appearance of the servants, as is also the good taste of the mistress. Whether the ménage is on a large or a small scale, it is possible to have it well run and the servants properly dressed, for here is no question of expense, but one of forethought and care.

For the morning, housemaids and waitresses in a small household wear, as a rule, white linen or pink or blue chambray dresses. These are changed for black as soon as the more exacting work of the day is over, before luncheon if guests are expected, and in any case by half past two in the afternoon, though the time should always be so arranged that before dressing the maids may have time for rest and recreation. In some large establishments all the maids, with the exception of personal ones, instead of wearing black are dressed in a livery, as it were, to correspond with that worn by the men-servants, and to suit the color prevailing in the decoration of the house. In such instances, brown, gray, or deep prune color is used for both luncheon and dinner dresses, and the various hours and occasions are marked only by a difference in aprons.

(Continued on page 132)



## THE VOGUE PATTERN SERVICE

**D**URING a season when the separate wrap is the rule rather than the exception, the useful one-piece frock comes inevitably to the fore. Many and temptingly beautiful are the materials from which these simple gowns may be made. Such a model as Nos. 2565-7-2566/7 would be most effective in plain or Roman-striped serge with the sash and girdle and the quaint box-plaited quilling which finishes the yoke made of plain or changeable taffeta, whichever contrasted best with the serge. Nos. 2563/7-2564/7 offers an excellent opportunity for combining different materials. Made of crêpe de Chine with the bodice of flowered crêpe or lace, it would be charming, or with the skirt of plain cotton duvetyn and the bodice of striped or patterned crêpe. But whatever the materials, this is a model which accomplishes the smart silhouette in a new and surprisingly simple fashion.

Paris is sending over many gaily striped linens and crêpes to be used for the blouse that is to be worn with the plain tailored skirt, as shown in No. 2567/7. The broad, rolling collar and turnback cuffs may be of hemstitched



Nos. 2565/7-2566/7

*A sash so cleverly arranged that it at once makes the frock*



Nos. 2563/7-2564/7

*A design simple enough to be adapted ideally to tub materials*



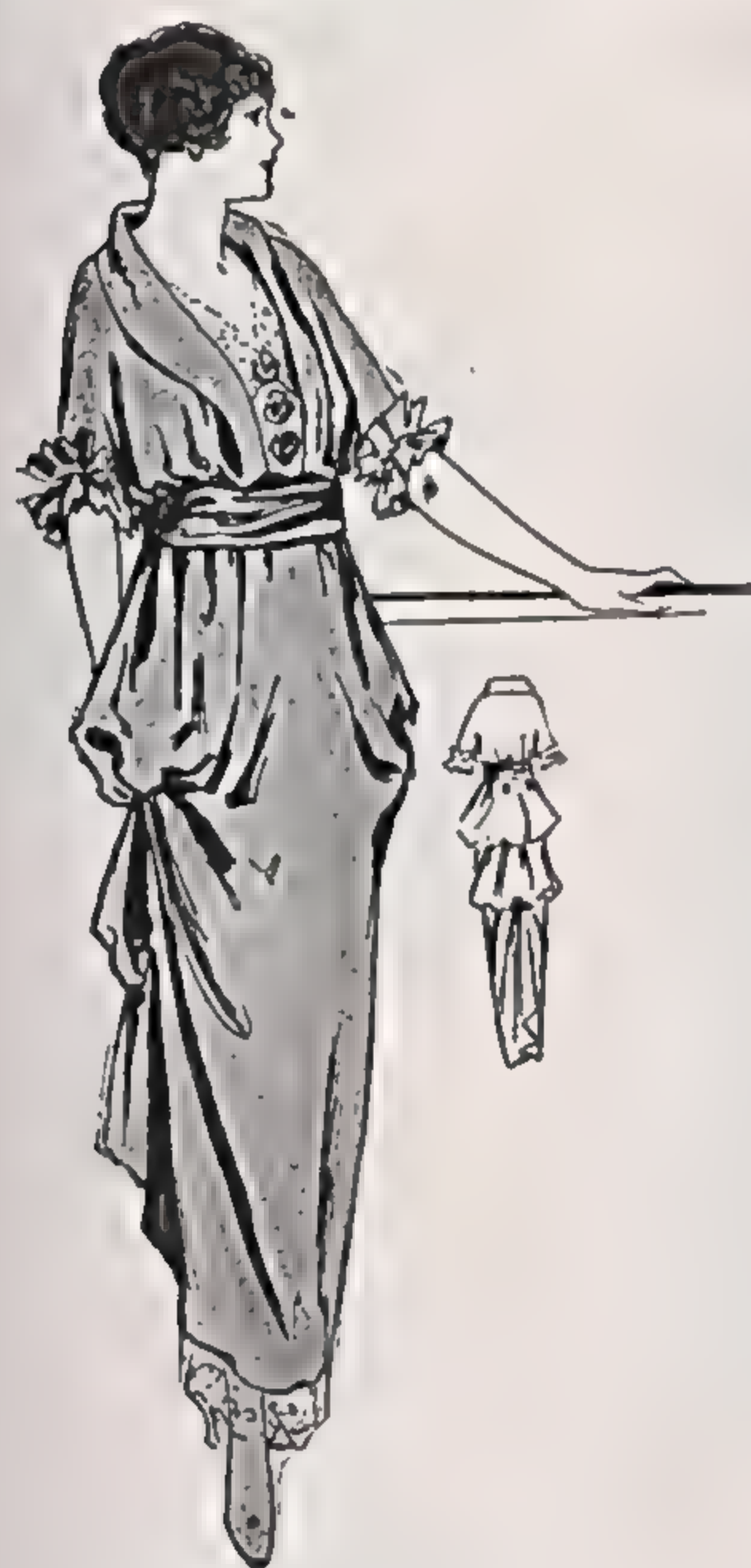
Nos. 2567/7-2568/7

*A blouse for striped linen and a skirt for plain linen*

linen, organdy, or batiste, preferably white. No. 2568/7 is a separate skirt that can be made of a single material or, to follow the fad for combining striped and plain materials, with a yoke of a plain fabric and the lower part of striped material. This model will lend itself equally well to serge, cotton corduroy, cotton duvetyn, or linen—in fact, to any of the tub materials that have sufficient body to hold their shape after frequent laundering.

The row of frocks at the bottom of the page shows a pleasing variety of models for a variety of occasions where they would be noteworthy for their smartness. Tunic and flounce, drapery and bustle, each has its place. All are equally smart, and the woman who seeks to dress becomingly will choose the one best suited to her figure. Nos. 2475/7-2476/7 is a French interpretation of the bustle. The skirt is so draped as to show the petticoat.

*These patterns are priced 50 cents each for waist or skirt, or \$1 for complete costume. Sizes 34 to 40 inch bust measure. Order from the Vogue Pattern Service, 443 Fourth Avenue, corner of 30th St., New York*



Nos. 2475/7-2476/7  
*The bustle drapery lifts its skirt to display a lace drop*



Nos. 2356/7-2357/7  
*A simplicity of design suits best the flowered crêpes*



Nos. 2410/7-2411/7  
*A model easily developed of lace or embroidered flounces*



Nos. 2294/7-2295/7  
*A morning frock essentially smart in serge or in cotton*



Nos. 2322/7-2323/7  
*The fashionable silhouette achieved by the simplest means*



Nos. 2406/7-2407/7  
*A youthful frock made of one ruffle set upon another*



# MEETING THE BRIDE'S NEEDS

**W**HAT more auspicious occasion than the wedding for introducing certain elements of the picturesque? The present ruling, to begin with, permits greater latitude in the choice of materials for the bridal gown (once, satin was arbitrary); the cut follows the mode of the moment, and the veil may be draped in any one of dozens of original ways. The gown shown here has the smartness of flaring collar and apron tunic, and a small quantity of lovely lace is made the most of. Charmeuse, chiffon, satin brocades, and, for a small, informal wedding, brocaded crêpes, are the materials which are in best taste for the wedding gown.

As much a part of the picture as the bride are the bride's attendants, and their frocks admit of a certain quaintness in cut and coloring. Two frocks, which are smart in design and would lend themselves to dainty color combinations, are shown on this page. Nos. 2496-7-2497/7 may achieve the picturesque, by using the French blues and soft rose colors in taffeta, with ruffles of butter colored lace. The costume may be

Not Even the Picturesque Effects of the Gowns of the Bride and Her Maids Is Beyond the Scope of Practical Vogue Patterns

topped with a leghorn hat trimmed in roses and blue ribbon. Nos. 2510/7-2511/7 would be most charming in amber shades with cream lace ruffles, or of yellow green chiffon over deep ivory charmeuse with butter colored lace ruffles and ostrich bandings.

The quaintness of the wraps this season is one of their most marked features,

and taffeta lends itself most graciously to the making of them. Nos. 2485/7 and 2310/7 are both finished with a double frill which may be edged with cording. The wraps may be lined with a plain or flowered chiffon, which adds to their charm rather more than to their warmth.

Flouncings and ruffles of lace are easy to use to advantage on such models as Nos. 2539/7-2540/7, or No. 1764/7. Nos. 2539/7-2540/7 may be economically made by using narrow lace ruffles attached to net. When making a model such as No. 1764-7, a straight net foundation skirt will be sufficient support for the lace ruffles. Patterns for the designs shown on this page cost 50 cents each for waist or skirt, except Nos. 2485-7 and 2310/7, which are \$1 each



Nos. 2496/7-2497/7

The bridesmaid's frock grants opportunity for the picturesque



Nos. 2514/7-2515/7

A gown with the smartness of flaring collar and apron tunic



Nos. 2510/7-2511/7

Ostrich feather banding instead of the fur would supply novelty



No. 2485/7

The smart trousseau should include one of these capes



Nos. 2539/7-2540/7

Unusually draped girle and artistic rendering of the tunic



No. 1764/7

A model admirably suited for lace or embroidered net



Nos. 2404/7-2405/7

One charming way of securing the desirable pannier fulness



Nos. 2434/7-2435/7

Theatre gown of two thirds moire crêpe and one third silk net



No. 2310/7

Corded ruchings as of old, as a finish for a taffeta wrap



# THE PRETTY INTIMACIES of DRESS

French Lingerie and Lovely Negligees,  
Usually the Most Extravagant Garments  
to Buy, Undergo Astonishing Reductions  
When Made at Home with a Smart Pattern



No. 2164/7  
A simple, one-piece ma-  
tinée, prettily girdled and  
suitable for a tub silk or  
cotton fabric



No. 2527/7  
To give a jacket effect the  
lace ruffles are sewed to the  
tea-gown slip of silk crêpe



No. 2526/7  
Oriental crêpe or embroid-  
ered chiffon edged with lace  
could be thus deftly draped



No. 2528/7  
A pretty use of a ribbon-run,  
puffed edging characterizes  
this tea-gown of allover lace



No. 2418/7  
The chiffon coat, the flow-  
er girdle, and the vest give  
a chance for artistic com-  
binations

WITH the assistance of patterns such as these, which are cut to follow exactly the smart lines of French negligees and lingerie, the cost of these necessary garments is reduced an astonishing degree. The cost of the materials is small, especially when the nainsook or batiste for the underwear is bought by the piece of ten or a dozen yards. It is the exquisite hand-work put into the French garments that makes their prices soar; but when this hand-work is done at home and the garments themselves can be so quickly and easily cut from simple

patterns, the making of lingerie becomes a genuine pleasure.

Lingerie cut after these patterns gives a satisfaction unequaled, for the garments fit without the least tightness, although all fulness is eliminated. Nos. 2419/7 and 2010/7, shown at the bottom of the page, demonstrate this fact unusually well.

These patterns are priced \$1 each for the full-length models and 50 cents each for the matinées and the lingerie. Sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, N. Y.



No. 1837/7  
A combination with  
slashed drawers and the  
waist-line marked by rib-  
bon-run beading



No. 2419/7  
The fastening may be  
either in the front or the  
back of this well-cut  
combination



No. 2217/7  
Exceptionally good  
lines are accomplished  
with this simple bras-  
sière by the darts



No. 2375/7  
A dance petticoat slashed  
and laced on the sides to  
accommodate the deepest  
tango dip



No. 2010/7  
A knickerbocker model  
chosen because it is  
dainty, practical, and  
easily made





No. 2532/7  
Sizes, 4 to 8 years

The draped belt and collar and raglan sleeves make this a smart juvenile top-coat



No. 2460/7  
Sizes, 2 to 8 years

One version of the David Copperfield suit cut with set-in sleeves and single-breasted fastening



No. 2562/7  
Sizes, 2 to 8 years  
A double-breasted, David Copperfield suit with pockets



No. 2459/7  
Sizes, 2 to 8 years  
A double-breasted fastening and trousers without a front seam are details of this model



No. 2462/7  
Sizes, 2 to 12 years  
The small boy needs a simple, well cut coat such as this that will give good service

PLAY frocks to be in good taste must be simple, easily made, and with unobtrusive trimming that will allow them to be successfully laundered. The cut of the little frock should bespeak its individuality, and for that reason such a model as No. 2534/7 makes a strong appeal. It may be made of one of the many, newer materials, but linens of dark colors, such as old-rose, blue, or green, are particularly effective with collar and cuffs of white batiste. In the less

#### SUPPLYING IN PATTERN FORM

#### THE DRESS NEEDS OF OUR LIT-

#### TLE MEN AND LITTLE WOMEN

sturdy clothes, the sash supplies variety. Three very excellent versions of the David Copperfield suit are given on this page—a style which may be picturesque or plain according to the age and personality of the boy. The coats, one quite plain, the other more unusual, are equally suitable for the small boy or girl.

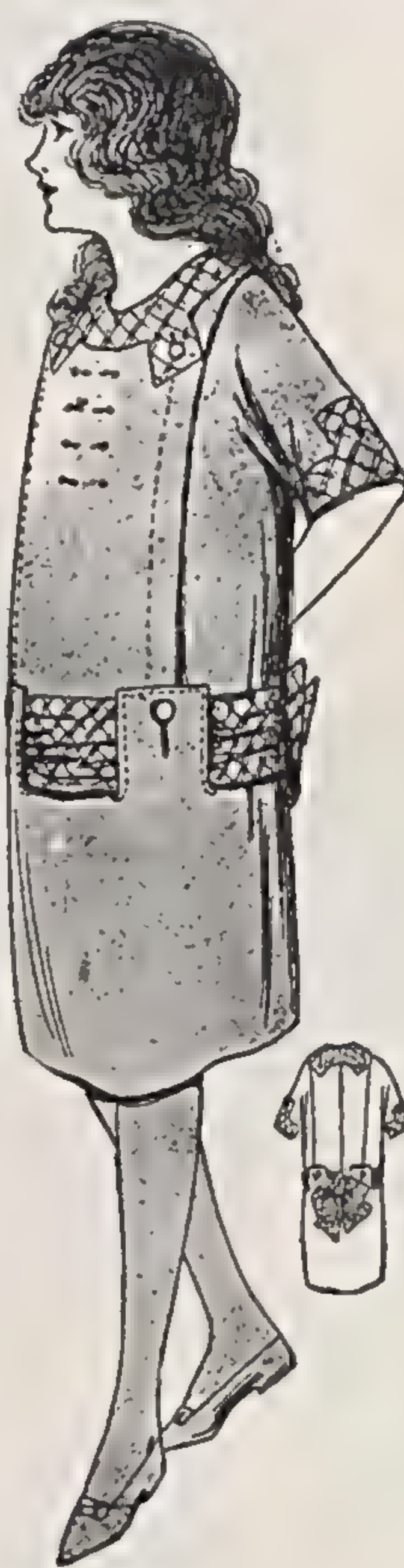
These patterns cost 50 cents each. Sizes are stated under pictures. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York



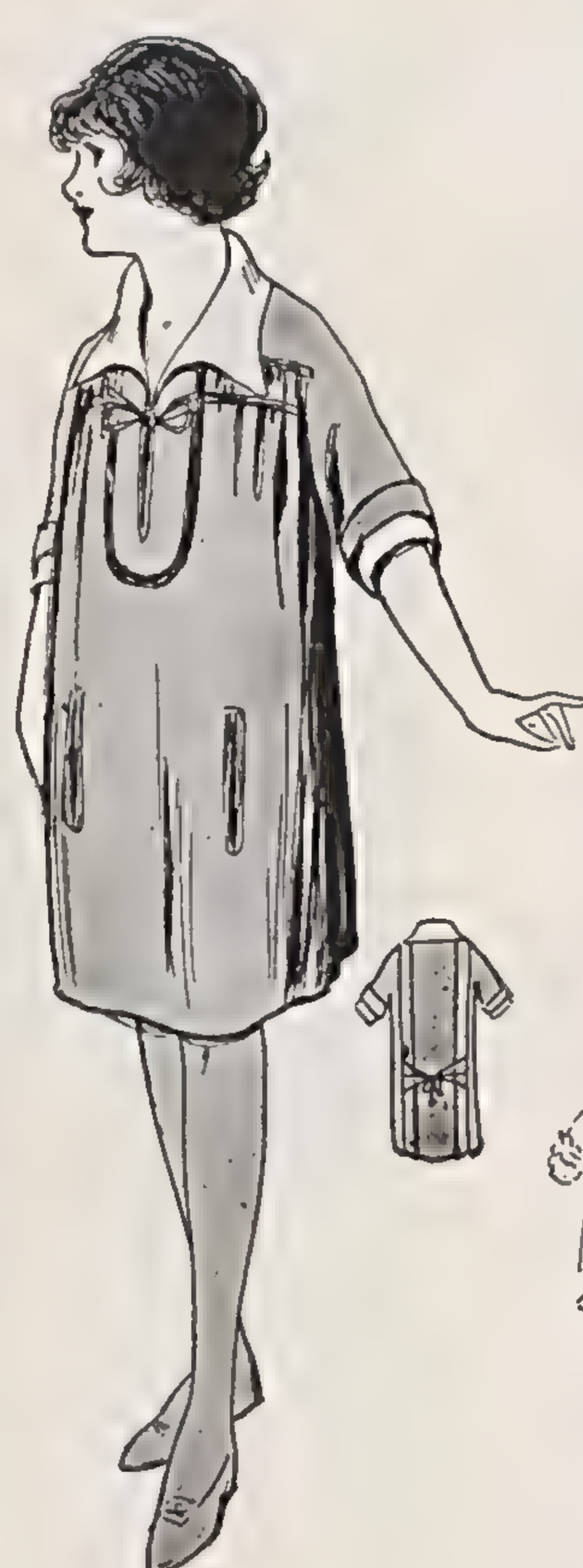
No. 2255/7  
Sizes, 6 to 12 years  
Batiste of the finest combined with lace makes a dainty dancing frock



No. 2535/7  
Sizes, 6 to 12 years  
The tucked guimpe is included in this one-piece model for gingham



No. 2420/7  
Sizes, 6 to 12 years  
Two wash fabrics, plain and fancy, may be used to advantage



No. 2534/7  
Sizes, 4 to 8 years  
A smock, odd in itself, may be made of odd materials in odd colors



No. 2533/7  
Sizes, 6 to 10 years  
Party frock for silk crêpe with the puffed skirt smartly caught to a hem





Nos. 2559/7-2560/7

A three-piece costume in which the sleeveless coatee offers opportunity for combining two materials

## PATTERNS FOR THE PRACTICAL THREE-PIECE SUIT

THE three-piece costume has always the great advantage of meeting the requirements of many occasions. The patterns shown on this page can be variously assembled for such a costume, and will prove to be smart as well as unusually practical. No. 2556/7 is a blouse which may be made of chiffon or lace, with the girdle, cuffs, and back panel of silk to



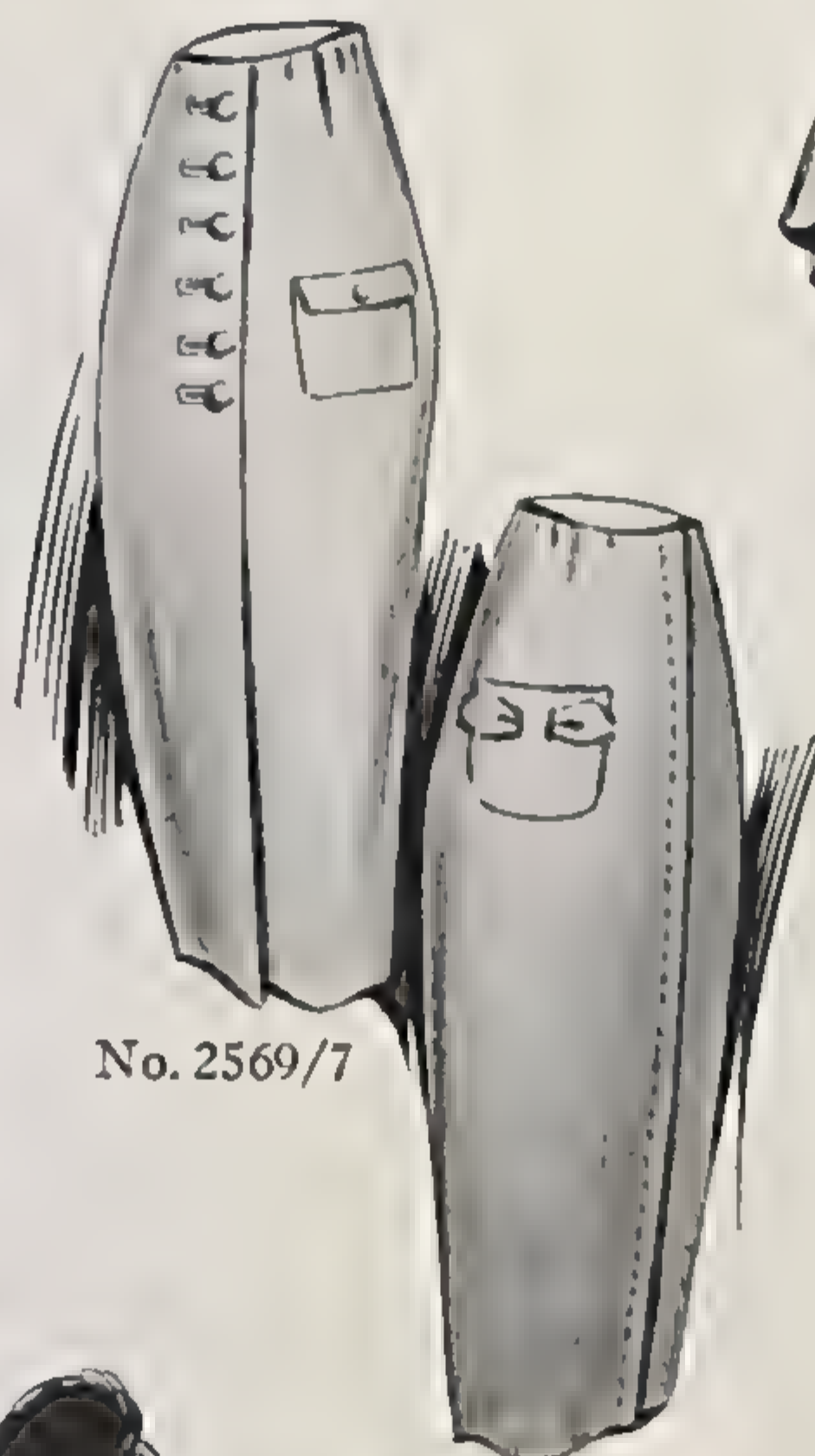
No. 2556/7  
Of cream lace and the silk of the suit

No. 2561/7  
A sleeveless coatee of silk, chiffon lined

These patterns are priced 50 cents each for waist, coat, or skirt, or \$1 for complete costume. Sizes, 34 to 40 inch bust measure. Address The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York



Nos. 2386/7-2387/7  
The double, roll collar is one of the newest effects



No. 2569/7

No. 2570/7  
Two practical, easily laundered skirts for summer wear



Nos. 2473/7-2474/7  
Of blue gabardine with a suspicion of Roman silk



Nos. 2490/7-2491/7

Golden chiffon and golden taffeta are among the loveliest of the many materials adapted to this model

## OF WHICH THE SLEEVELESS COATEE IS A NEW ADJUNCT

match that of a silk suit. Should the suit chosen be a model such as Nos. 2490/7-2491/7, it would be particularly successful made of taffeta, faille, or silk gabardine. Nos. 2559/7-2560/7 developed in either plain and flowered crêpe, or plain and pompadour taffeta, with the full bishop underblouse of cream lace or chiffon, is a charming adaptation of the three-piece costume.



No. 2282/7

A bodice of flowered crêpe prettily varies the suit of plain color



No. 2519/7

Premet uses picot-edged chiffon and linen to develop this model



No. 2551/7

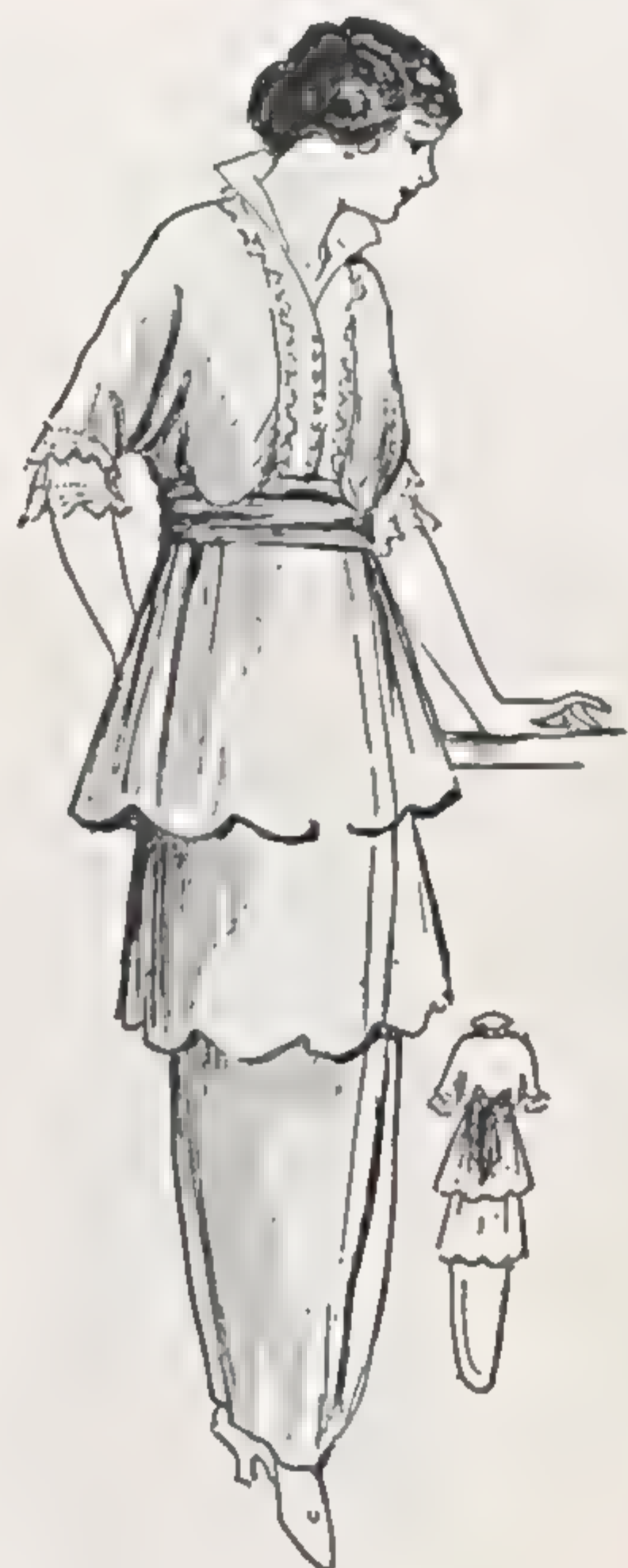
The new Georgette crêpe makes of this a most serviceable blouse



No. 2484/7

An exact copy of a much admired French blouse of sheer linen





Nos. 2537/7-2538/7

Three of fashion's newest motifs: Normandy collar, bolero effect, and scalloped flounce



No. 2531/7

A serviceable and most becoming adjunct to this beruffled Premet cape is the full hood



Nos. 2529/7-2530/7

A taffeta pannier protecting a chiffon tunic makes for practicality in this pretty dance frock



Nos. 2350/7-2351/7

The simplest of skirts and a bodice and tunic of net top lace—and this dress is made



Nos. 2557/7-2558/7

The demands made by both fashion and good taste are answered in this suit designed for the matron

## PATTERNS of FEW PIECES, UNCOMPLICATED of CUT and FASTENING

These patterns are priced 50 cents each for waist or skirt, or \$1 for complete costume, except Nos. 2489/7 and 2531/7, which are \$1. Sizes 14, 16, and 18 years, except Nos. 2554/7-2555/7, and 2557-7-2558/7, which come in sizes from 34 to 40 bust

**B**ERUFFLED and befrilled frocks make a great appeal, but the frock of first importance to the schoolgirl is the one that must give service. This must also be designed so it may easily be put on, and the fewer

buttons and hooks the more practical and appealing it is. Such models are shown in Nos. 2500/7, 2245/7, and 1933/7. These are brightened and kept fresh by collars of organdy or batiste which may be easily detached and laundered.



Nos. 2554/7-2555/7

A matron's afternoon gown developed in moiré crêpe lightened with cream lace



Nos. 2500/7-2501/7

The needs of a serviceable school frock are met in this model made of wash flannel or serge



Nos. 2245/7-2246/7

A frock made practical for tennis or other sports by its loose blouse with peplum attached



No. 1933/7

Heavy stitching or bias binding would make a pretty finish to this school dress



No. 2489/7

Raglan-cut sleeves, low-placed belt, and the flare at the lower edge spell a new top-coat

Directions and material requirements come with each pattern





*Of all gems, pearls are perhaps the most self-sufficient; certainly, nothing is more suitable to the needs of the modern toilette than their soft milky radiance so wonderfully reproduced in the beautiful Técla specimens.*

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WHELAN-AEHLE-HUTCHINSON, Locust Street at 10th, St. Louis  
RADKE & CO., 219 Post Street, San Francisco  
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## No Breakfasts Like This

### In the Days When We Were Young

No Puffed Wheat or Puffed Rice.

No bubble-like grains, thin, crisp and toasted, puffed to eight times normal size.

No cereal foods with a taste like confections—with the flavor of toasted nuts.

And no whole grains were made wholly digestible in those days of long ago.

We never knew grains that would melt in the mouth, into almond-flavored granules.

We never had grains to use like nut meats in home candy making. Or to eat like peanuts when at play. Or to mix with fruit to give a nut-like blend. Or to greet us on the morning table, served with cream and sugar.

For, though wheat and rice had been known for ages, nobody knew how to puff them. Nobody dreamed that the moisture in grain could be turned to steam and exploded. And that every food granule could be blasted to pieces, so digestion could instantly act.

All this came a few years ago, when Prof. Anderson discovered a way to shoot these grains from guns.

**Puffed Wheat-10¢**  
**Puffed Rice-15¢**

*Except in Extreme West*



## No Suppers Like This

In those days, frequently, our supper dish was crackers or bread in milk. And neither was made of whole grain.

Now we have whole wheat or rice. Dainty morsels of grain, thin, toasted and crisp, and four times as porous as bread.

These grains float in milk. They have an enticing flavor. And never before were cereal foods made so easy to digest.

Now, at a million meals or more each day, folks serve these delightful dishes. But there are countless children today who don't get them, just because mothers forget.

**The Quaker Oats Company**

Sole Makers

(523)

## FOR the HOSTESS

Desserts That Double the Charm  
of a Luncheon by Being Good to  
Look upon as Well as Good to Eat

**H**ALF the success of a formal luncheon depends upon having the table and the service and the food present a decorative appearance. To arrange food temptingly—even scientists have at last proved it to their satisfaction—adds to its deliciousness and increases its value, besides contributing to esthetic enjoyment; for appetite comes not only with eating, as the French say, but with seeing.

Especially pretty effects can be obtained in the arrangement of desserts. An unusually attractive dessert which may be served, upon occasion, either in individual portions or in a large dish, is violet jelly with ice-cream. For this dessert a prepared lemon jelly flavored with violet cordial and colored with vegetable coloring is used. It should be set aside to harden in large, deep coffee-cups or in ring molds. If cups are used, the middle of each cupful of jelly should be scooped out with a hot spoon when the jelly is set, and the space filled with vanilla ice-cream. Whipped cream should be piled around the edge and the whole decorated with candied violets.

### RECIPE FOR FIG CREAM

Another effective dessert is fig cream. Narrow, wedge-shaped pieces are cut from a round layer of rich cup cake and covered with caramel frosting with three hazelnuts topping each strip. The slices of cake are then laid, points up, around a platter heaped with a cream made by whipping a pint of cream and adding to it a heaped teaspoonful of sugar, half a pound of figs stewed and chopped fine, and a generous tablespoonful of sherry, or of rum, if preferred.

### MACAROON CREAM

To make macaroon cream, which is another attractive dessert, one teaspoonful of powdered sugar, two teaspoonfuls of Santa Cruz rum, and twenty stale, grated macaroons are added to one pint of whipped cream, and the mixture is served in a glass bowl with whole fresh macaroons and candied cherries used with it by way of decoration.

To make apple charlotte, which is equally good to eat and good to look upon, a circle of cardboard is lined all around with lady-fingers that have been dipped in boiled frosting to hold them stiff. A tablespoonful of rum, a cupful of preserved cherries, a little shredded pineapple, and a half cupful of broken nut meats are stirred into six sliced apples which have been stewed in a little water with lemon and sugar until they are soft. The lady-finger form is filled with this mixture and a meringue made of a heaped teaspoonful of sugar and the whites of two eggs beaten stiff is piled on top. The meringue may be piped in decorative patterns and sprinkled with chopped nuts. Before it is served this dessert should be slightly browned in the oven, the paper rim should be slipped off, and the lady-fingers surrounded with chopped pineapple, cherries, and nuts.

The dessert should be served quite cold.

An attractive dessert is pineapple cream pudding, which is made by lining the bottom and sides of a mold with slices of canned pineapple with one candied cherry in the middle of each piece of pineapple, and filling the mold with a cream custard. To make the filling, half a cup of pineapple is chopped fine and to it is added three quarters of a cup of pineapple juice which has been mixed over the fire with the beaten yolks of four eggs. When the eggs and juice have begun to thicken, the chopped fruit and a tablespoonful of sherry should be added and the whole set aside to cool. The mold should be filled with this custard beaten with half a pint of whipped cream. Before serving, the pudding should be put on ice for three hours, then turned out of the mold and decorated with whipped cream.

### TWO ATTRACTIVE DESSERTS

Filled pineapple is made by scooping out the fruit of a large pineapple, chopping it fine and replacing it after it has been mixed with the pulp of one small grapefruit, a quarter of a pound of seeded, chopped Malaga grapes, and a teaspoonful of powdered sugar—all thoroughly stirred together with Benedictine, or any cordial preferred. The pineapple should be served on a bed of broken ice in a glass bowl.

An excellent dessert to be served individually is mint sherbet. The sherbet is made by boiling two cups of water with three fourths of a cup of sugar, the peel of one lemon, and a bunch of mint, and adding one teaspoonful of gelatine and the juice of three lemons. This mixture is strained, frozen with the well-beaten whites of three eggs, and served in tall glasses with a sprig of mint in each glass. The mint should be washed and dipped in powdered sugar while it is wet.

### A GOOD COMPOTE

Orange and chestnut compote is an unusually attractive dessert. A pound of chestnuts is boiled

and blanched and one third of them is boiled in a sugar and water syrup. The remainder of the chestnuts are boiled in plain water until they are very soft, then drained and mixed with a cup of sweetened whipped cream. Half orange skins obtained by cutting the skin around the middle, half-way from the stem, and carefully taking it off without breaking it, are cut in points about the edge and filled with the chestnut cream. The orange pulp which has been removed from the skins is cut in very thin slices and laid on top of the cream, itself topped in turn with candied chestnuts. Plain whipped cream is piled over the whole and sprinkled with chopped pistachio nuts. From such recipes as these, suggestions can be gained for other combinations of fruits and cream which will be equally simple to make and as appetizing.



*So fair an outside a filled pineapple has, the observer would scarcely guess that the inside has been excavated*



# New—Just Imported by GIMBELS

Blouses with Directoire Collars—Notable Reproductions

Each of these Blouses  
in the favorite colors of Paris

(In every material)

Maize Tango  
Peach Flesh

also  
White



A—Crêpe de Chine, \$5; with collar and cuffs of the silk or of white handkerchief linen—the latter is the latest and most ultra idea of Paris. Same model in Handkerchief Linen, \$3; Voile, \$2.

B—Fine Voile, \$2; with collar and vest of white organdie, inset with lace.

C—Blouse with the new pleated collar—in Washable Chiffon, \$5; Crêpe de Chine, \$5; Voile, \$2.

D—Imported Georgette Crepe, \$5; finished with wide bias tucks and hemstitching; collar of organdie.

E—Imported Georgette Crepe, \$6.95—fashioned with the new pointed shoulders; collar of scalloped lace, and tie of organdie.

F—Imported Georgette Crepe, \$8.95. Collar and vest of lace. Note the new kind of shoulder.

G—Crêpe de Chine, \$3.95—fashioned with shirrings on shoulders and trimmed with self-covered buttons. In black as well as colors.

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THE SMARTEST OF EASTER FASHIONS FOR  
WOMEN AND MISSES AT MODERATE PRICES

2nd FLOOR



A—Trotteur Suit of novelty serge, with moire silk trimming, in navy only. May be specially ordered in shepherd's check. \$32.50

A1—White Tegal Hat, with corded ribbon and white wings. \$18.50

A2—Green Silk Parasol, Persian colored border. \$13.75

D—Skirt of men's wear navy serge, custom tailored, new model, in navy and black. \$7.50

D1—Crepe de Chine Blouse with drop shoulder and surplice effect, in apricot, maize and white. \$7.50

D2—Black Milan Hat, trimmed with numidi and moire ribbon. \$28.50

B—Dressy Suit of novelty wool crepe of latest mode, taffeta frill, collar and cuffs. In black and navy. \$35.00

B1—Black Milan Hat, coral wings, and blue corded ribbon. \$22.50

The smartest and newest foreign and American fashions are always shown in the complete departments for Women's and Misses' Apparel on the second floor. Correct styles at popular prices.

C—Afternoon Dress of crinkled crepe, or of crepe de Chine and fine laces, in royal blue, rose, walnut, and green. \$29.50

C1—Leghorn, faced with black taffeta, wreath of roses, moire around crown, and ribbon loop. \$28.50

E—Ripple Coat of Bedford cord or golfine, moire trimmed collar and cuffs. Silk lined, in navy only. Prices according to materials. \$25.00, \$29.75

E1—Black Hemp Hat, peacock blue foliage, roses, and black satin ribbon. \$35.00

FIFTH AVENUE

At Thirty-Fifth Street

NEW YORK



# Best & Co.

DISTINCTIVE EASTER STYLES FOR THE WELL DRESSED  
GIRL AND THE SMART MISS

4th FLOOR



MAIL ORDERS FILLED PROMPTLY

F—Golf cord Sport Coat, silk lined. In tango, Delft blue, rose or green. 14 to 17 years. \$16.50  
F1—Hat of straw and ribbon. \$12.50

G—Reefer Coat of navy serge or black and white check. 3½ to 6 years. \$6.75  
8 to 16 years. \$7.75  
G1—Hat of straw and plaid ribbon. \$12.00

H—"Tailleur" Suit of wool gabardine, silk lined, tunic skirt. In wood, navy, Delft blue or black. 14 to 17 years. \$22.50  
H1—Hat of black Milan straw. \$17.50

K—Coatee of two tone or plain French taffeta silk, in rose and blue, blue and gold, plain navy or black. 14 to 17 years. \$19.50  
K1—Hat of Milan hemp straw. \$16.50

J—French Taffeta Silk Frock, in ceil blue, navy or rose, crushed girdle with Japanese bow. 8 to 16 years. \$17.50  
J1—Hat of straw and lace. \$15.00

M—Dressy Coat of diagonal serge, faille silk collar, silk lined; colors, wood, rose, French blue, or navy. 10 to 16 years. \$19.50  
M1—Panama, with velvet ribbon. \$13.75

FIFTH AVENUE

At Thirty-Fifth Street

NEW YORK



**DREICER & CO**  
Jewels  
FIFTH AVENUE at FORTY-SIXTH  
NEW YORK

THE  
DREICER  
collection of  
Pearls and Jewels  
is ever increased as  
the choicest gems  
become available in  
the world's markets.

THE  
DREICER  
flexible settings  
of platinum in indi-  
vidual designs of  
great merit, are  
made by a corps of  
French designers on  
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—  
MIDDLE-WEST BRANCH  
THE BLACKSTONE  
CHICAGO

## SUITING JEWELS *to the* WOMAN

Costliness Has Ceased to Be the Virtue of  
Jewelry, and Attention to Color of Costume  
and Time of Day Has Become Essential

INDIVIDUAL-  
ITY finds  
one of its  
most pleasing  
opportunities of ex-  
pression in specially  
designed jew-  
elry. Obsolescent,  
if not quite obso-  
lete, are the conven-  
tional, ready-made  
sunburst, the senti-  
mental brooch in the  
form of a jeweled  
bird with outspread  
wings, the bookish  
scarf-pin, and the  
stereotyped solitaire.  
A fashionable wom-  
an's list of artificers  
must now include a  
*bijoutière* whom she  
consults regularly,  
not for advice on  
ready-to-wear  
necklaces, brooches,  
and bracelets, but  
in regard to jew-  
elry that will lend  
distinction.

### JEWELS AND THE WOMAN

As "apparel oft  
proclaims the man"  
so does jewelry oft  
proclaim the wom-  
an, gathering charm  
and value in propor-  
tion as it discredits  
the creed of Polo-  
nius, and expresses itself chiefly in fancy,  
and not at all through the costliness of its  
parts. Artistic lines of composition and  
happy combinations of color set the  
value of the new jewelry, in which semi-  
precious as well as precious stones are  
combined, not only  
with gold, but even  
with silver and cop-  
per. Lapis lazuli,  
beryl, chalcedony,  
carnelian, turquoise,  
matrix, and amber  
present few attrac-  
tions as they lie un-  
set in the lapidarist's  
trays, but the *bijou-  
tière* carries them off  
to the workshop and  
lo! an array of mys-  
teriously beautiful  
ornaments appears.

There are pieces,  
vigorous in pattern  
and eloquent in col-  
or, that are suited  
to the woman of  
massive type; there  
are simple orna-  
ments in quiet tones  
for the conservative  
woman; intricate,  
oriental things for  
the tall woman,  
and fragile, tran-  
quil ones for the  
delicately fashioned  
woman. Adaptabil-  
ity is an inherent  
quality of well-de-  
signed jewelry,  
adaptability not only  
to the personality of  
the wearer but to  
her costumes as



*Blue moonstones well grouped,  
and in a flexible setting, are  
hung on a white gold and sil-  
ver chain of many strands*

well. There is day-  
time jewelry and dé-  
colleté jewelry, of  
course, and that they  
may be exchanged  
is a demand upon  
adaptability which  
can not be met.

And since it seems  
that to be or not to  
be *à la mode* in  
gowns and hats and  
shoes is no longer a  
question but a mat-  
ter controlled by the  
most dogmatic of  
circumstances, wom-  
an's one opportunity  
to express her own  
individuality lies in  
the choice of her  
jewelry. In this she  
is greatly dependent  
upon her *bijoutière*  
and it is well to  
know of one upon  
whom reliance can  
be put. One espe-  
cially successful *bi-  
joutière*, Mrs. Jose-  
phine Shaw has an  
atelier patronized by  
those whose love for  
the beautiful she has  
abundantly gratified.

### FOR ACTRESS AND AUTHOR

Very lovely are  
two necklaces made  
for Julia Marlowe.

On either side of the middle of one  
necklace, just below the shoulder line,  
are two oblong pieces of filigree-work,  
an exquisite design of two shades  
of gold and set with shimmering dia-  
monds. From these oblong pieces swing

seventeen golden  
chains, scattered  
throughout their  
length with dia-  
monds. The longest  
or outermost chain  
sweeps to the waist-  
line. Many small,  
jeweled chains en-  
circle the neck. The  
other necklace, quite  
oriental both in de-  
sign and color,  
shows a blending of  
gray, gold, and blue.  
From the middle of a  
Byzantine ornament,  
radiates the pale  
blue light of an un-  
cut Ceylon sapphire,  
surrounding which  
are lesser sapphires  
in varying shades of  
blue. Numerous  
small white and pale  
gold chains support  
this lovely ornament.  
The clasp at the  
back of the neck is  
as carefully wrought  
as is the pendant it-  
self, and carries out  
the oriental scheme.

Mrs. Margaret  
Deland wears a ring,  
shown at the right  
at the bottom of  
(Continued on  
page 92)

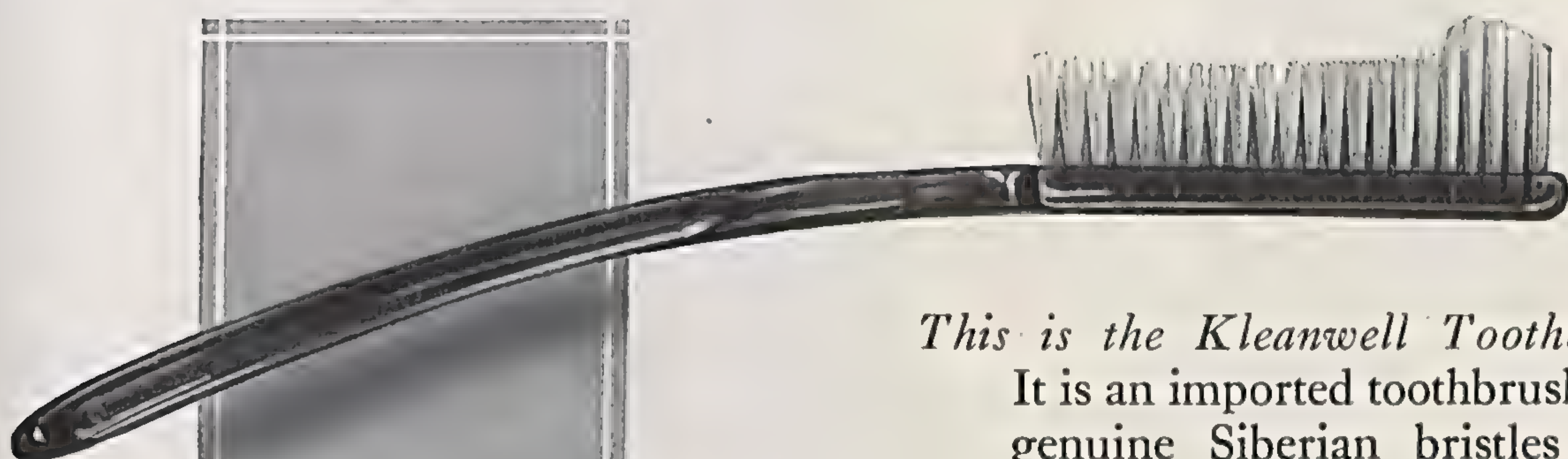


*The palm-leaf motif in gold  
set with Mexican opals, oli-  
vines, and a blue sapphire and  
hung on a jeweled chain*



# Kleanwell

IT BRISTLES WITH QUALITY



*This is the Kleanwell Toothbrush.*

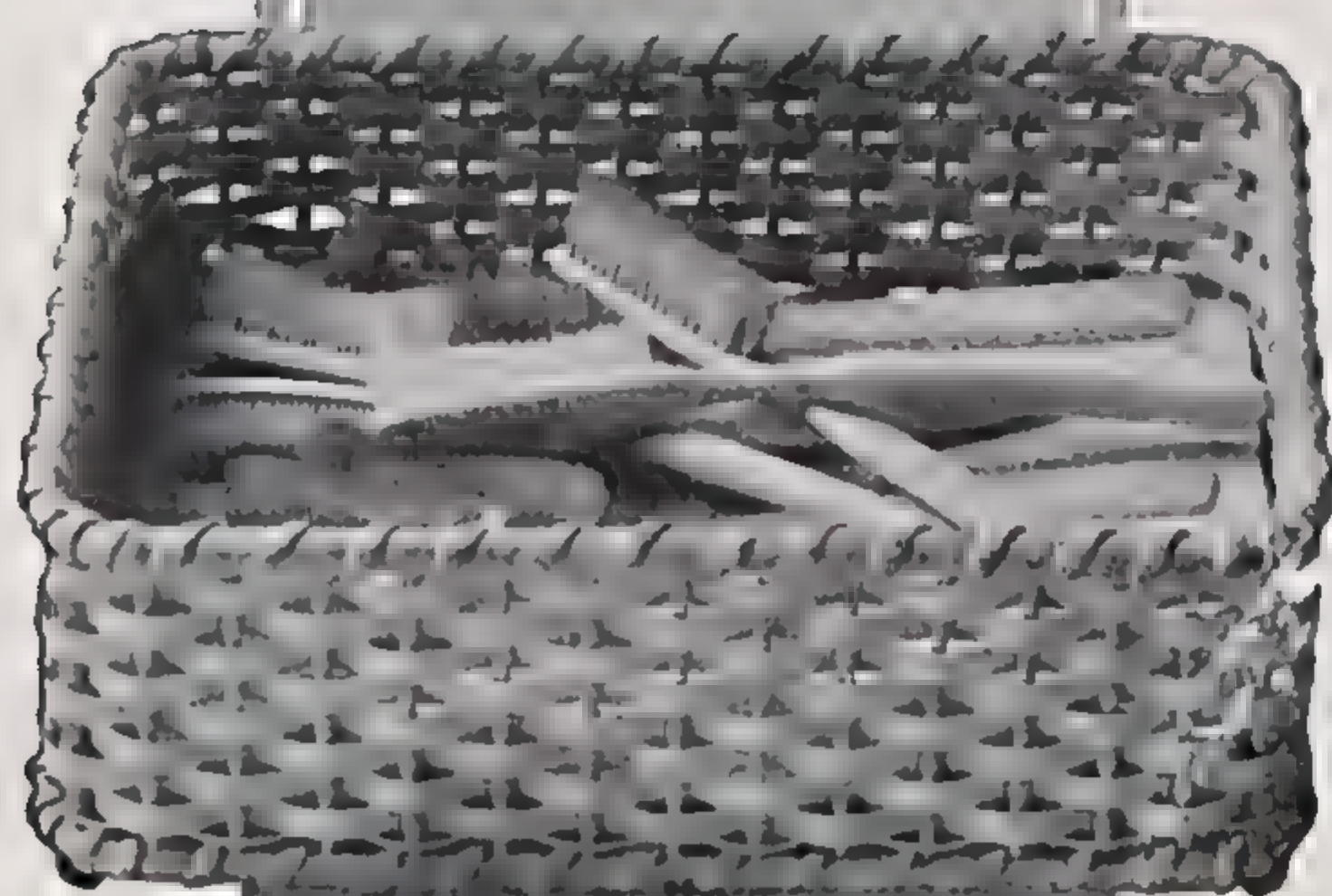
It is an imported toothbrush with genuine Siberian bristles — the springy kind — firmly anchored in the back.



*This is the box which protects each Kleanwell from inquisitive fingers. Your hands are the first to touch the Kleanwell. See that the seal is unbroken when the box is handed to you.*



*This is the closed display case from which you point out your favorite style and shape of Kleanwell. There are many styles and shapes in order to make your satisfaction sure. After selecting your Kleanwell, your dealer will hand it to you in the sealed box.*



*This is the ordinary way many other toothbrushes are sold. It is not the Kleanwell way. No dust or handling can ever touch a Kleanwell toothbrush.*

*Send 4c for Dolly's Kleanwell, a tiny toothbrush.*

ALFRED H. SMITH COMPANY  
33-35 West 33rd Street New York City



## Spring and Summer Shoes for Baby



Anatomically correct footwear for little folks has for years been one of our leading specialties.



### BABY'S FIRST WALKING SHOES

Constructed on perfect anatomical lines, on an orthopedic last assuring correct growth. Endorsed by leading orthopedists.

Sizes, 4 to 8

White Canvas, Button and Lace, light spring heels.....\$1.50

White Buckskin, Button and Lace, walking sole and light spring heels ..... 2.50

Mail Orders Filled Promptly.

Larger sizes at proportionate prices.

*The Original outfitters to children of every age*

*100-page Spring Catalogue of Fashions mailed free on request*

## Best & Co.

FIFTH AVENUE at 35th Street NEW YORK



## GRANDE MAISON DE BLANC

*"The Trousseau House of America"*

THE ONLY SHOP OF ITS KIND

A SHOP OF  
SPECIALTY DEPARTMENTS

*With Prices No Higher  
Than Charged Elsewhere*

Table Linens	Bed Linens	Towels
Comfortables	Bed Spreads	Blankets
Lace Cloths	Luncheon Sets	Tea Napkins
Handkerchiefs	Neckwear	Hosiery
Infants' Wear	Underwear	Blouses

538-540 FIFTH AVENUE, at 45th Street  
NEW YORK

## SUITING JEWELS to the WOMAN

(Continued from page 90)

this page, designed and executed especially for her by the same *bijoutière*. In this ring a star sapphire set in an octagonal foundation of gold is surrounded by abalone pearls.

Mrs. Eben D. Jordan of Boston possesses a dog-collar of very exquisite workmanship. It is made of platinum delicately modeled and pierced and the inset gems are lustrous moonstones. A novel feature of the collar is a detachable pendant.

A very beautiful necklace, shown at the bottom of page 90, is patterned from a palm leaf, and is owned by Mrs. Frederick S. Converse of Massachusetts. The yellow gold pendant, in the form of a palm leaf, is set with Mexican opals, olivins, and sapphires. The dominant tones in the opals are yellow. The chain which supports the pendant has long links, other links of tiny, delicately wrought palm leaves, and still others set with glowing opals.

THE SEMI-PRECIOUS  
BECOMES PRECIOUS

Another necklace, essentially individual in tone, was made for Miss Bessie J. Sanger of Boston. Its design recalls China. Three round beads of dull green jade are linked together and this triple motif is repeated several times to form a chain. Between the bead motifs are oblong pieces of silver, intricately wrought and pierced. Yet other links in the chain are small ornamental squares of gold, and the whole constitutes a beautiful necklace of much charm. The pendant is of carved "fatty" jade, and it is very Chinese in effect.

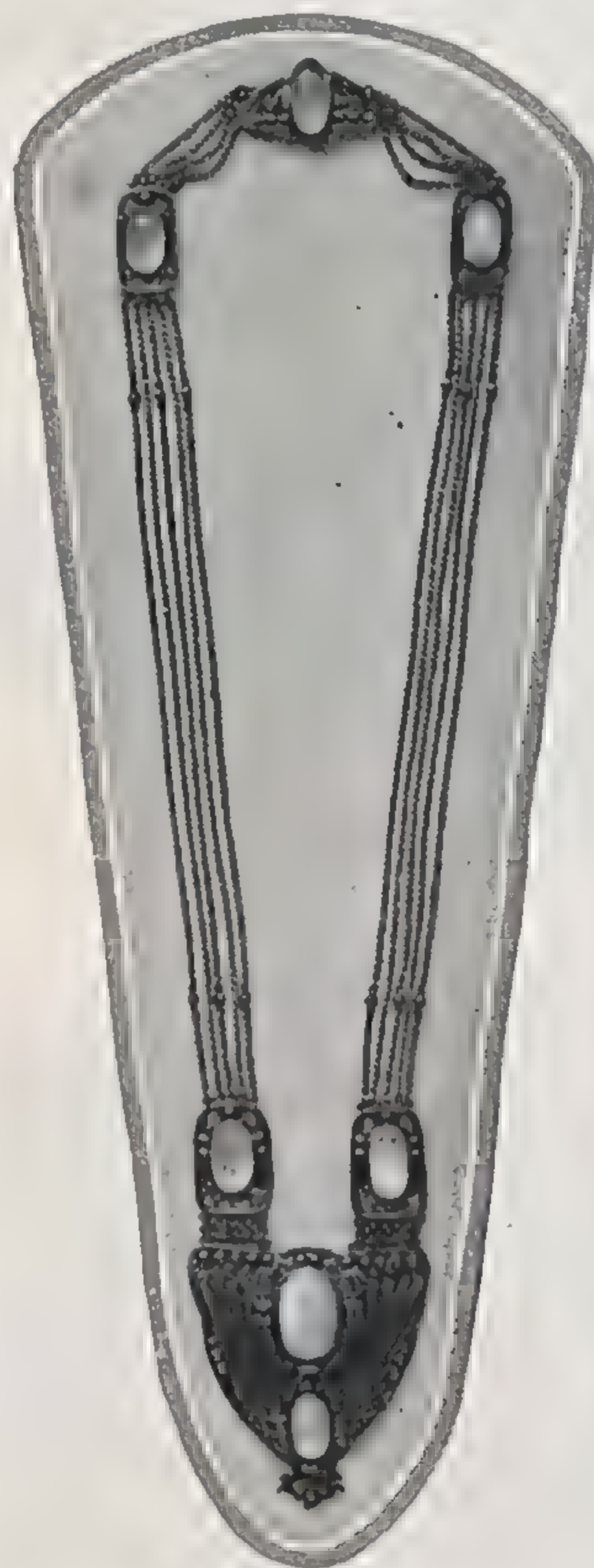
A brooch of great beauty is of natural gold set with a tourmalin in a mulberry shade, and abalone pearls in varying tints of pink.

Rings, brooches, necklaces, clasps, hair ornaments, chains, bracelets, scarf-pins, fob-chains, studs, and buttons—whatever lends itself to the jeweler's art—is a subject for study and execution in the shop of Mrs. Shaw at Duxbury, Mass.

made jewelry for the transient purchaser, she excels in making jewelry that is specially designed to fit the personality of the owner. One of her chief delights is to take good stones out of old-fashioned, conventional pieces and set them in artistic design suited to their new owners, and in this way she works surprising transformations, and changes the most uninteresting settings into ones of character.



*Italian Renaissance work is recalled in this cross of dull gold set with baroque pearls and pale violet sapphires*



*The richness of the east is in a necklace of white gold with a pale gold ornament set with moonstones and emeralds*

Each piece of jewelry made there is as lovely in workmanship as in design and color. The back of a brooch is as carefully made as the face, the clasp of a necklace as the pendant, and the most minute parts of every ornament bear the closest inspection. The metal for each piece is made to harmonize in color with the gems which it supports.

GOLD OF MANY COLORS

Tradition visualizes gold for us as a bright yellow metal, but the art of the *bijoutière* creates pale gold, white gold, yellow gold, dull gold, almost any kind of gold, and uses them in combinations with each other, or with platinum or silver. Exquisite plays of color are produced by bringing two or more different stones together in one setting. In a brooch of white gold, for instance, a harmony of blue is formed by surrounding a Ceylon sapphire with eight aquamarines of varying tints.

A necklace of dull gold set with emeralds and abalone pearls of a greenish tinge is a lovely example of the combination of stones, and so likewise is a cross, photographed at the top of this page, of dull gold, in the Italian style, with one violet colored sapphire, four other sapphires of most unusual and varying tints of violet, and baroque pearls in tones that harmonize well with the violet sapphires are used, and render complete the color scheme.

While this original *bijoutière* has in her shop pieces of ready-



*The green garnet of Siberia glows in a simple gold setting*



*Three diamonds, two round and one pear-shaped, set in gold*



*A star sapphire and abalone pearls in a pale gold setting*





**THREE-PIECE SUIT,** CONSISTING OF TAILORED COAT AND SKIRT OF BLACK SILK MOIRE OR TAFFETA, AND A BLOUSE OF SHADOW LACE, WITH CHIFFON UNDERBODICE. THE COAT IS LINED WITH DRESDEN CREPE. THE SAME STYLE SUIT MAY BE OBTAINED FOR MOURNING WEAR IN BLACK SILK POPLIN, WITH BLOUSE OF CHIFFON AND POINT D'ESPRIT. PRICE, \$50.00

**AFTERNOON DRESS** OF CREPE DE CHINE, IN BLACK, NAVY OR COPENHAGEN, TAFFETA TO MATCH BEING USED FOR THE VEST, GIRDLE AND CUFF TRIMMING. THE CHEMISETTES AND CUFFS ARE OF NET. THE BLOUSED WAIST AND BOUFFANT SKIRT ARE AMONG THE MOST DISTINCTIVE MODES OF THE SEASON. PRICE, \$38.00

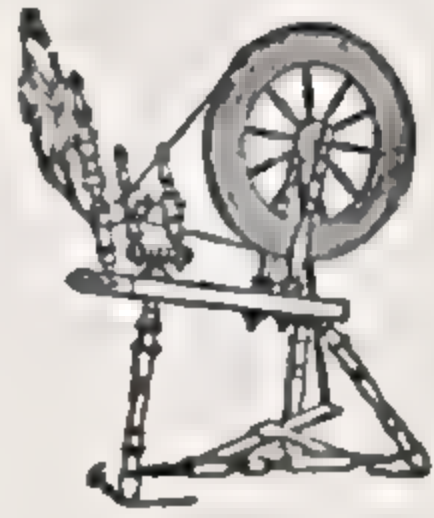
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Fifth Avenue, 33d and 34th Streets, N. Y.

## WHAT THEY READ

(Continued from page 76)

east was her extremely foolish love-affair with Crawford Bruce, a rich and spoiled youth with whom she took up at Malta, when he was twenty and she thirty-four, and with whom she traveled three years, and whom she finally sent back to England at the call of his apparently dying father.

Shortly before the beginning of the adventure with Bruce she had lost the lover whom she expected to marry, Sir John Moore, whose "burial" is the subject of a poem familiar to American youth. After Lady Stanhope had given up Bruce she is said to have married an

the adequacy and rare qualities of the novelist's autobiography which was published in 1883, the year after Trollope's death. What Mr. Escott has undertaken and executed with distinguished success is to tell the story of Trollope's life in direct and intimate relation with his work, and to estimate at once the man and the author. Those who read what is thus written will have a pretty clear notion of Trollope's place in English fiction even though he may not have read a single one of his novels. Perhaps, indeed, it is hardly fair to speak of Trollope as merely a novelist, since he wrote

many admirable volumes not fictional in form. His books of travel such as "The West Indies," "The Spanish Main," and "North America," are thoroughly delightful works, as well as his fascinating autobiography and his "Life of Cicero," most of which are discussed in Mr. Escott's book. The biographer's plan leads him to analyze rapidly many of Trollope's novels, and to try to give them the place he thinks they should hold. His condemnatory judgment touching that woful story, "Jones, Brown, and Robinson," will be generally echoed and few Trollopians will dissent from other critical views. It is interesting to find that we in America placed political novels at their true worth while they were yet less warmly accepted in the British Isles. Of course it was inevitable that a biography of Trollope should tell over again the Yates - Dickens - Thackeray row in the Garrick Club, and Mr. Escott's version has peculiar interest, as it quotes a profane opinion expressed by Thackeray of "Little Dor-



*Lady Hester Stanhope, the "superwoman," mad with egotism, who kept Europe agossip for forty years*

Arab sheik, whose splendid appearance and magnificent horsemanship are supposed to have won him her regard. Mr. Hamel does not definitely commit himself as to this marriage, and although he has talked with several persons who knew the lady's Arab "husband," nobody revealed his name. Some of Lady Hester Stanhope's letters of the period when she knew Bruce, Mr. Hamel now, for the first time, makes public. He sketches her early life, and pictures her as a not unattractive character, though Byron found her at thirty-four a presumptuous, masculine woman. Byron, then at the mature age of twenty-two, the lady herself thought a somewhat affected and far from handsome youth. The story of this extraordinary woman's long residence in Syria, Mr. Hamel gathers from many sources. The accounts of her lonely death, bankrupt and self-immured within her curious "palace" on Mt. Lebanon, and her burial, after her thirty-five servants had fled with her valuables, are told in the words of Thompson, the American missionary. The whole book is a melancholy, but marvelously interesting record of a "superwoman," seemingly mad with egotism and wilfulness. (London: Cassell & Co., Ltd., \$5 net.)

**ANTHONY TROLLOPE, HIS WORK, ASSOCIATES, AND ORIGINALS**, by T. H. S. ESCOTT, is a biography long in coming, since Trollope has been more than thirty years dead; but it is one well worth waiting for. Doubtless Mr. Escott, whom Trollope seems deliberately to have picked out as his biographer, has not hurried in fulfilling his duty, partly because he felt

rit." It must be owned that the biographer now and then falls into a perversity and obscurity of style that careful revision might have rectified, but on the whole he has acquitted himself admirably of his self-imposed duty, that of presenting a full-length portrait, sympathetic, yet not fondly flattering, of a man and author whose personality and whose books the present generation can not afford to neglect. (New York: John Lane Company, \$3.50 net.)

**FRANCES WILLARD, HER LIFE AND WORK**, by RAY STRACHEY, is an Englishwoman's account of the American woman who attracted much attention as the advocate of prohibitive legislation against the sale of strong drink, and as an advocate of the elective franchise for her own sex. The story is told in a somewhat emotionally enthusiastic tone, but it must seem a remarkable story even to those who are unsympathetic with Miss Willard's objects and methods. She was an extraordinary woman, with remarkable energy, much charity, and a sort of sublime faith in her own undertakings. She deliberately entered upon her prohibition crusade without knowing whence was to come her means of livelihood, and after she had declined a post with a comfortable salary attached. Thereafter, for a quarter of a century, her life was of a piece with this act of faith. The portraits of Miss Willard that help to illustrate the book scarcely bear out the repute for sympathy and charity that the author gives her. Keen intelligence, and a sort of self-centered determination are the qualities indicated by these pictures. A

(Continued on page 96)





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## WHAT THEY READ

(Continued from page 94)

glance at the illustration showing the  
statue of Miss Willard, now in the ro-  
tunda of the Capitol at Washington, ex-  
plains why some who were unprejudiced  
touching her work opposed the honor  
thus conferred upon her. (New York:  
Fleming H. Revell Co., \$1.50 net.)

**PERSONAL RECOLLECTIONS OF  
VINCENT VAN GOGH**, by  
ELIZABETH DU QUESNE VAN GOGH, as  
translated by Katharine S. Dreier, pre-  
sents in a most interesting and impres-  
sive fashion the Dutch painter whom the  
Futurists claim, but who, if one may  
judge from the black-and-white illustra-  
tions of his work here furnished, was  
not wholly an extremist of any school.  
The author of the book was a sister of  
the artist, and doubtless her biography  
is colored by sisterly affection, but per-  
haps it is not the worse on that account.  
It is certainly a striking record of an  
interesting personality. Van Gogh,  
whatever the world may come to think  
of his accomplishment, was a simple and  
sincere soul, earnestly bent upon inter-  
preting nature as he saw it, in terms of  
pictorial art. It was his misfortune to  
have periods of insanity, and the world  
will rightly enough insist upon taking  
that fact into account in judging what-  
ever is markedly eccentric in his work.  
Meanwhile, the story of struggle and  
achievement can not but move all who  
revolt from the notion that the fine arts  
are bound within the lines of established  
canons. The world will eventually ac-  
cept that which a genuine master in any  
of these arts presents as his interpreta-  
tion of life, just as surely as it will re-  
ject that which the mere eccentric mis-  
takes for originality. Although some of  
the illustrations reproduce pictures that  
are almost repellantly ugly, few of those  
reproduced can be uninteresting, and  
many are suggestive of genuine truth  
and beauty. (Boston and New York:  
Houghton Mifflin Company, \$1.75 net.)

**HARRIET BEECHER STOWE, A  
BIOGRAPHY FOR GIRLS**, by  
MARTHA FOOTE CROW, tells the fascinat-  
ing story of the brilliant and excellent  
woman who first caught the ear of the  
world with the moving tale of "Uncle  
Tom's Cabin," and lived to delight thou-  
sands with her familiar and peaceful sto-  
ries of New England life. The glimpse of  
the Beechers at Litchfield, in the child-  
hood of Harriet and Henry and the  
early youth of others of the family, is  
entrancing. It was of families such as  
these that New England built up her  
ancient greatness and soundness. She  
has since lost her old faith and her old  
homogeneity of population, and has  
found as yet no sufficient substitute for  
either. Mrs. Stowe is shown here as a  
rare combination of the efficient house-  
wife, the faithful mother, and the tire-  
less literary producer. The story of her  
life is one full of inspiration for modern  
girls, for she, though born in 1811, was  
by anticipation a woman of the twen-  
tieth century. A little less intensity of  
tone, and an absence of the somewhat  
obvious writing down to a youthful audi-

ence would have improved a book of un-  
usual interest. (New York: D. Apple-  
ton & Company, \$1.25 net; postage 10  
cents.)

## BOOKS RECEIVED

"The Memoirs of Mimosa," by Anne  
Eliot; the story of what the French call  
a *demi-vierge*, who tries marriage, and  
naturally follows it with infidelity. (Mof-  
fat, Yard & Company, \$1.25 net.)

"The Cur and the Coyote," by Ed-  
ward Peple; with illustrations by R. L.  
Goldberg. (New York: Moffat, Yard  
& Company, 50 cents net.)

"Deuces Wild," by Harold McGrath;  
illustrated by R. N. Crosby. (Indian-  
apolis: The Bobbs-Merrill Company,  
\$1 net.)

"The Three Godfathers," by Peter B.  
Kyne; a Christmas story republished  
from a magazine. (New York: George  
H. Doran Co., \$1 net.)

"Lahoma," by John Breckenridge  
Ellis, author of "Fran." (Indianapolis:  
The Bobbs-Merrill Company, \$1.25 net.)

"A Mainsail Haul," by John Mase-  
field; a second and much enlarged edi-  
tion of a volume of prose sea tales and  
biographical sketches of pirates, origi-  
nally published in 1905. (New York:  
The Macmillan Company, \$1.25 net.)

"Fascination," by Cecil Champain  
Lewis; a tale of the orient, with mingled  
comedy and tragedy. (New York: John  
Lane Company, \$1.25 net.)

"Nancy in the Wood," by Marion  
Bryce; a collection of fairy-tales in the  
frame of a little girl's adventures, with  
illustrations in color and in black and  
white by K. Clausen. (New York:  
John Lane Company, \$1 net.)

"The Torn Book," by B. Baker; a  
set of children's rhymes and colored il-  
lustrations, with a gay cover, and alter-  
nate pages "torn." (New York: D. Ap-  
pleton & Company, \$1.25 net.)

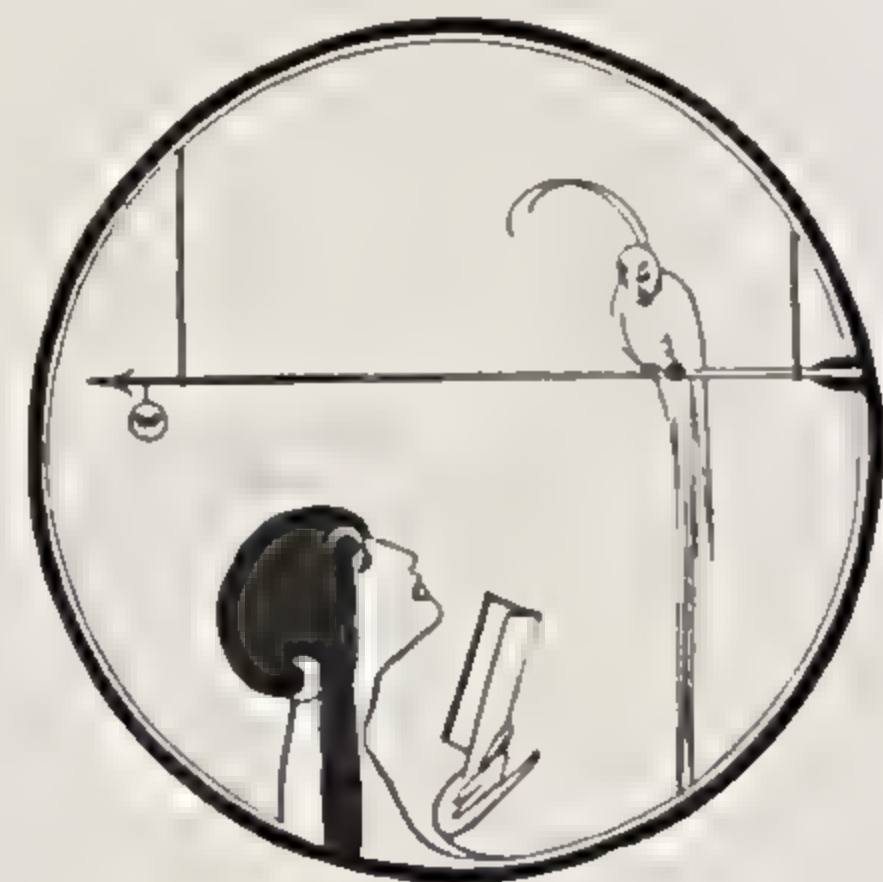
"Story Telling Poems," selected by  
Frances Jenkins Olcott; suggestions for  
tales to be told by adults to children,  
and for reading either by children for  
their own pleasure or by adults to please  
children. (Boston and New York:  
Houghton Mifflin Company, \$1.25 net.)

"Salt Water Ballads," by John Mase-  
field; mainly a reprint of the author's  
poems published in his "youth," which  
the fortunate poet indicates as having  
been "eleven years ago." (New York:  
The Macmillan Company, \$1 net.)

"Poems and Ballads," by Hermann  
Hagedorn; a new and enlarged edition  
of the author's brilliant volume pub-  
lished in the spring of 1912. (New  
York: The Macmillan Company, \$1 net.)

"The Old Clock Book," by N. Hud-  
son Moore; with one hundred and four  
illustrations and a list of old English and  
Continental clockmakers. Edition of  
1911. (New York: Frederick A. Stokes  
Company, \$2.40 net.)

"Royal Auction Bridge with Nullos,"  
by R. F. Foster, a new edition brought  
up-to-date with the inclusion of matter  
written on the subject for the *New York  
Sun*. (New York: Frederick A. Stokes  
Company, \$1.20 net.)







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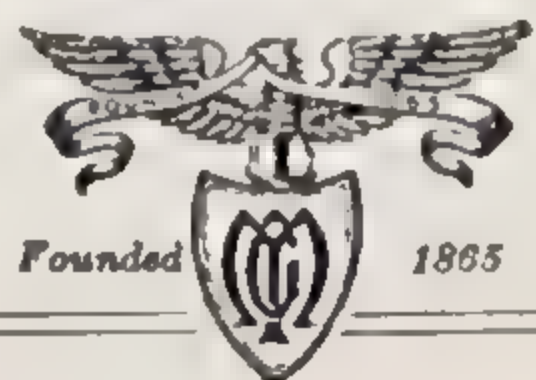
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## GRANDMOTHER'S ART À LA MODE

"OF exactly what does the study of household arts consist and why should anyone study them?" The answer to the first question is that household arts includes domestic art and domestic science; that household arts concerns itself with all the phases of homemaking in which a woman is interested, while in that branch known as domestic art are included sewing, dressmaking, millinery, embroidery, designing, and interior decorating. The other branch, domestic science, has to do with everything in regard to cooking from boiling water to preparing a dainty and elaborate menu, with marketing, and with housewifery—the exquisite care of the house, the "polishing up the handle of the big front door." The study of household arts also includes due consideration of household economics, banking, the keeping of accounts, the using and balancing of a check-book—apparently a very difficult thing for the average feminine mind to comprehend—and the proper apportionment of an income or allowance.

"How interesting," exclaims some uninterested listener with a far-away gaze, as she thinks with misguided pride of a daughter at home who has never sewed on a button or stitched a fine seam, and who has never busied her hands with the preparation of a salad.

Indeed, it is only in recent years that the subject of household arts has received any scientific study in the schools. In Colonial days, girls were, of course, brought up from their earliest years to assist in spinning, weaving, dyeing, hand-sewing, and all household duties. Later, in mid-Victorian days—the days of horsehair furniture—the only ladylike accomplishment for a genteel young woman consisted in making wax-flowers, working samplers, painting flowers on velvet, playing a few little tunes on the piano, or singing sentimental ballads. It was not considered proper to do anything actually useful.

"WHY NOT?" SAID THE MARCH HARE

The modern girl on the contrary, wishes to train herself not only in art and in academic subjects, but in the practical affairs of daily life. Many of the details can no longer be conveniently studied in the home and it is found to be more interesting to attend a school which employs teachers who have made a scientific study of the latest and most approved methods in conducting household affairs. These courses outside the home have the added advantage of awakening interest in the social and economic aspects of the production and distribution of food, and in factory and industrial conditions.

Why should a girl study these subjects? "Why not?" said the March Hare. Why should a girl not learn how to spend her allowance to the greatest advantage? Why should she not know how to direct her home even if she is supplied with nu-

merous servants? Studying household arts does not mean that a woman is to devote her time to actual housekeeping; it means, in fact, that she is to supplant inefficient methods of running an establishment by scientific ones.

### THE PATH OF KNOWLEDGE

To the girl who has just finished boarding-school or college, who is accustomed to having her mornings occupied and who is still eager to tread the path of knowledge, a course in household arts is very welcome, and an inclination toward things practical and domestic is certainly worthy of cultivation. Often, young married women regret that their education in household arts has been neglected. There could be no clearer proof of this or of the value of such an education than the classes crowded with young matrons, eager to know more of a subject of which they find themselves so unfortunately ignorant.

As for the woman of limited income who goes out a great deal and needs many costumes, the study of domestic art is indispensable. Her suits and gowns she must buy or have made, but she can spend a much larger amount for them if she makes the simpler things herself. Chiffon and lingerie waists, dainty negligees, boudoir caps, underwear, and simple dresses, granted a little cleverness and some training, are a pleasure to design and make, and if these are made at home it is possible to use much finer materials than can be found in the less expensive ready-made garments. She who knows how can copy a fifteen dollar hat for five, or can resurrect a discarded gown, and with a tunic here and a frill there transform it into a modish frock.

### FOR CHARITY'S SAKE

Even the daughter of parents with a great deal of money may find a use for the knowledge gained through a course in household art. Even if she need never make use of this practical knowledge for herself, there are ways in which she can use her training for the benefit of others less fortunate. In connection with the churches, the Y. W. C. A., social settlements, and charity organizations, there are numerous classes for poor children in which the little girls must be taught the first principles of sewing, and the older girls must be taught both machine and hand-work. In connection with the cooking classes organized in settlement districts the children are taught how to prepare the most nutritious meals at the least possible expense, and how to help their mothers maintain better conditions in the home.

Many young women of prominence offer their services in conducting these classes, services that would be infinitely more valuable if based upon proper training in household arts.

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MATERNITY

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Spring Water  
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We shall be pleased to send you our new Spring and Summer catalogue.

**Thayer McNeil Company.**

47 Temple Place BOSTON, MASS. 15 West Street

# WHEN and WHY WHO SHALL MARRY WHOM

(Continued from page 41)

mysterious law by virtue of which human creatures tend to vary in spite of stupid educational methods apparently designed to make them all alike, work steadily along with the more or less intelligent ambition of parents to maintain and accelerate the progress of the race. In such fundamental tendencies lies a ceaseless and universal power for race betterment that makes all the puny efforts of eugenic legislation seem trivial and ridiculous.

## AMUSINGLY BRASH SUGGESTIONS

Amusingly brash persons just now preoccupied with the science of eugenics are apt to forget how old and general is the practise of it, and impressionable folk who listen to harangues on eugenics are in their alarm a little too eager to enact penal statutes arbitrarily declaring who shall marry whom, and where, when, how, and under what conditions marriage shall take place. Nature, in steadily sacrificing woman to the continuance and eugenics of the race, has so injured her to sacrifice for those ends that she is perhaps too ready to call for laws that shall definitely subordinate each generation to the interests of the next. Men, however, being crudely selfish creatures, undisciplined by the altruism imposed upon women by motherhood, are a little slower to lend ear when the eugenic emerges from the laboratory with the light of discovery in his eyes and a brand-new penal statute in his hands, based upon the Mendelian theory and the scientific breeding under glass of the long-suffering tadpole.

## ON THE LEGISLATIVE SCRAP-HEAP

Out of all the present turmoil and bandying about of learned terms by the essentially ignorant, will come to the aid of the principles of eugenics something far more efficient than statute-laws providing fine and imprisonment for those who marry with an undiagnosed sore throat or a chronic earache. There will come true education in regard to the facts of life and the higher social ideals. Eugenists of to-day will probably blush twenty years hence at the thought of the insolently confident way in which they have sought to regulate the most sacredly personal affairs of their neighbors, and doubtless some of the eugenic laws now in force will by that time adorn the legislative scrap-heap and

excite the universal laughter of mankind. We hear a great deal about breeding a race of human thoroughbreds, but we should not forget that our so-called thoroughbreds of the brute creation are apt to be developed in narrowly special directions. The Boston terrier has been bred to such a point that he can hardly breathe through his wretched little nostrils. The Percheron is good only for hauling beer wagons, while some of the noblest of the bovine race seem fatally obsessed by tuberculosis.

## PEERING THROUGH MICROSCOPES

Silent amid the hubbub of those who call for penal statutes, trained men and women are patiently peering through microscopes to learn biologic secrets hardly yet suspected. Critical intelligences are sceptically examining what most of the world now accepts for truth or near-truth, while the speculative minds of scientists are prophetically carrying us forward into the more and more distant future of the race. All the while, however, hundreds of millions of mothers the world over are prosaically doing their duty by the next generation and furthering practical eugenics in a fashion that laughs to scorn the wisdom of book-bred legislators.

## REFLECTED RADIANCE OF MOTHERHOOD

Doubtless we shall have legislation on eugenics, some of it wisely helpful, much of it hasty, ill-founded, and harmful, but the eugenic instinct and practise of the race will continue in their way with increased power as intelligence increases; for parents will impart to their children gradually, and in a way calculated to appeal to the individual child, information which now an impatient public is forcing upon unprepared minds in indiscriminate overdoses. Science and idealism of the noblest sort will each serve to strengthen the divine eugenic instinct of parents, and eventually we shall have a sane rather than a half-baked notion of the part that legislation should play in the game. Even men, under the influence of such education and such ideals, will gradually catch a little of that self-sacrificing spirit which makes the word "mother" the synonym for all we most love and venerate, and fatherhood will shine the brighter, if not by its own light, then by reflection from the radiance of motherhood.







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53-57 WEST 36TH STREET, NEW YORK



## Springtime Clothes for Sportswomen of Spirit

*"Wha drudge and drive thro' wet and dry"*

THE refinement of sporting fashion and rough-and-ready sturdiness of wear meet, as they never have met before, in the Spring and Summer sports clothes for women and girls now offered by The Abercrombie & Fitch Company.

Their manifest difference from things offered by other shops—their *entire fitness for their special purposes*—is the result of our familiarity with our subject, gained from experience at first hand with the smartest sportswomen of America and Europe.

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Waistcoat of fashionable "Sportyne" knit cloth in blue, gray, green or tan heather mixtures; or in the bright colors—rose, old blue or wistaria; with silk serge sleeves to match. Price, \$16.

Separate skirt of same material; inverted plaits on side which may be unbuttoned; slashed pocket as shown; extra plait with watch pocket; \$18.

"Sportyne" is very pliable, sheds water, and does not shrink or ravel; also shown in Walking Suits.

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Wide selection of models and fabrics. One shown is of light-weight suede leather, in forest gray or tan, draping as effectively as tweed. Has corduroy collar. Very soft—excellent for Spring motoring or golf. Price, \$15.



Full lines of Spring and Summer Sweater Coats, Balmaccans and English model Slip-ons.

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Designed for practical use—smart in line, with none of its usefulness sacrificed.

Skirt full enough to allow freedom and perfectly plain coat, under which sweater may be worn.

With knickerbockers, if desired, which may be used without skirt.

In cravenetted gabardine, with knickerbockers, \$28; without knickerbockers, \$20.

In forestry serge or Army cloth, with knickerbockers, \$55; without, \$45.

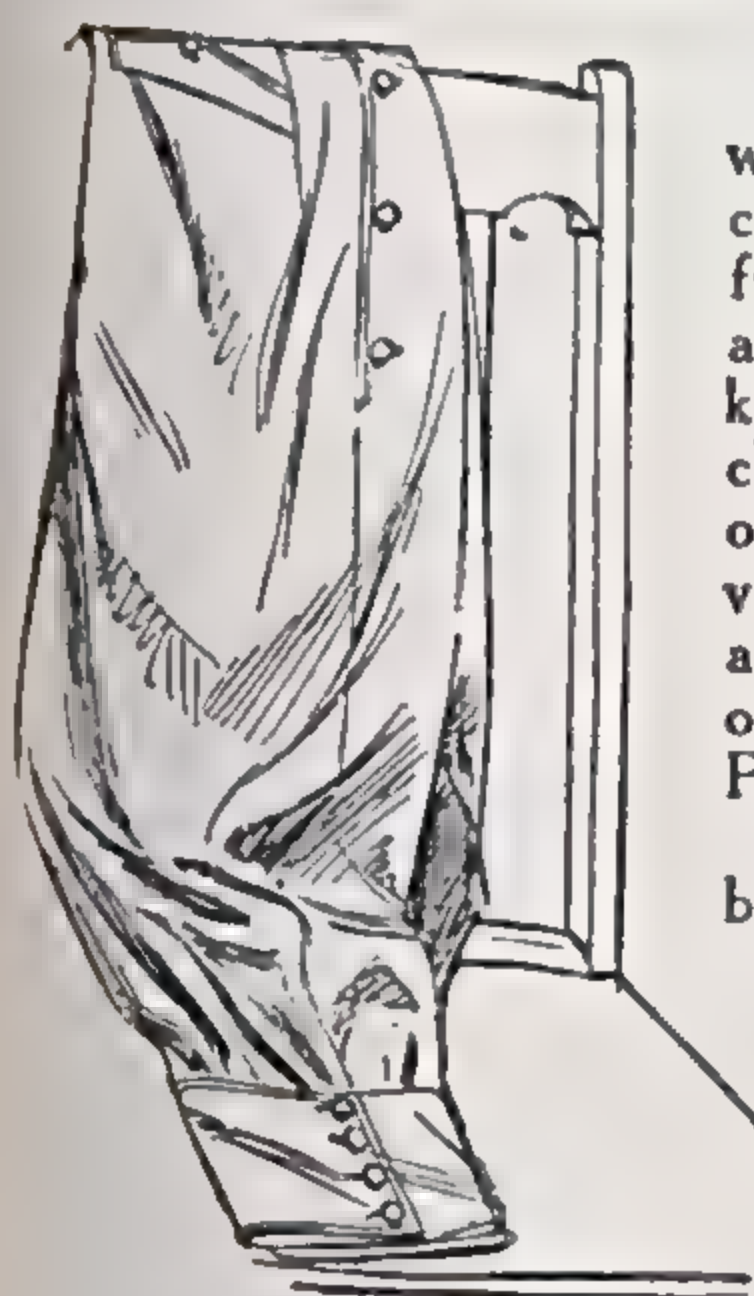
Forestry Serge Hat, \$2.50.

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10-inch high Outing Shoes, \$10.



### Women's Knickerbockers



To wear with or without skirt. Special A. & F. model, full and comfortable. Made of knit "Sportyne" cloth, in gray, blue or tan mixtures—very serviceable and smart. Cuffs of same material. Price, \$14.

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Woolen Golf Stockings, and mannish Silk and Flannel Shirts for outing use.

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Adapted by A. & F. from an English model. Of white wide-wale gabardine. Skirt may be unbuttoned at bottom to allow greater freedom. Coat lined with habutai silk. Price, \$55.

Same model in Tweeds, \$55. Same model in striped Palm Beach Cloth, \$45.

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EZRA H. FITCH, President

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# DE PINNA

FIFTH AVENUE  
AT THIRTY-SIXTH ST.  
NEW YORK

# MOTOR NOTES

**S**TANDARDIZED as the design of motor cars has become, each annual exhibition produces something novel and interesting, if not radical. The New York exhibition held in January was no exception to this rule. In the display of one of the oldest and most conservative manufacturers in this country was to be seen a closed car that represented a new departure in luxurious design. The body of this car had been designed by one of the foremost architects and interior decorators, for the manufacturers took the standpoint that they were mechanics and scientists, skilled in the production of a masterpiece of machinery, but that, as this is an age of specialization, the artistic side of the vehicle should be left to an expert in decoration and architecture.

### LIKE A NOOK IN A ROOM

The result of this effort has been a vehicle that, so far as the interior is concerned, might be a counterpart of a cozy nook of the owner's drawing-room. The upholstery is as deep and luxurious as the favorite arm-chair, and a similar tapestry-like material covers the side walls; the shaded electric lights in the corners are set in front of mirrors that serve to diffuse the illumination without intensifying it, and the ceiling of inlaid Circassian walnut gives a substantial, "built-in" effect that is sometimes lacking in the overhead coverings of cloth or leather. Ample window space is provided, so that a great abundance of light is allowed to enter, and an unobstructed view may be obtained in all directions; but this is so arranged that the privacy of the occupants will not be interfered with. The rear windows are of heavy plate glass, while those forward of the rear doors are divided into a number of small panes to produce the desired Colonial coach effect. Although this particular vehicle is of a special type and its price would probably preclude its purchase by the majority of car owners, it serves as an excellent example of how individuality may be extended to automobile design, and how the desires, or whims, of any owner may be catered to. The photograph at the bottom of the page does not do the car justice, for the length of the time-exposure required to record the details of the interior has emphasized the contrasts in the shades of the upholstery far beyond their actual color value. The tapestry is actually a subdued tan and blue that produces a mellowness and

restfulness that can not be reproduced in the ordinary photograph.

The interior of the modern, well-kept limousine or landaulet presents such a neat and attractive appearance that in nasty weather a bit of mud or dust from the feet asserts itself as emphatically as in a formal reception-room. Often the carpet or rug on the floor of the closed car is of the finest texture, and the inclination to wipe the shoes before stepping upon it is strong. This inclination can be satisfied by the use of the small door-mats that are to be found on some cars. These are set in the running-board so that they are flush with the remainder of the surface, and thus do not assert themselves. They are easily removed for cleaning, and during dry weather they may be replaced by neat plates of studded or corrugated aluminum that make an excellent safety step.

### A HALT TO PETTY THEFTS

As an insurance against the petty thieving of detachable articles that are left in the car during the owner's absence a special lock has been made to secure valises, coats, robes, and the like, to the coat rail that is always attached to the rear seat. This lock consists of a small U-shaped piece of steel closed at the open end by a bar that slides through a lock. If this bar is pushed so as to close the opening of the U, it can not be released without the use of the proper key. The lock also serves to hold the bar in whatever position it is placed, and consequently a heavy robe thrown over the coat rail may be so clamped that it can not be removed. This lock may also be used to hold the spark and throttle levers in the closed position on the steering-wheel, and so prevent starting the motor.

### HIDING THE LIGHT BEHIND A PLATE

The advent of complete electric lighting systems for motor cars, with ample generator and battery capacity for supplying an indefinite number of globes, has given body designers an opportunity to place the light in surprising, but none the less convenient, places. In one of the latest limousines, it would appear that there are no electric lights, for in their places are nothing but plain nickel plates. Pressing a small button below one of these plates causes a hinged bulb to spring out, which lights automatically as it swings upward. This is the same style of concealed lamp as is found in modern Pullman berths.



Another chapter of automobile history may be written in this car, which shows an interior designed, not by its manufacturer, but by an architect and a decorator



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**I**N placing My Own Toilet Preparations on the market, I am offering a boon to women who believe with me that a fresh, youthful complexion is worth while.

My preparations are free from all impurities. They will never become stale or rancid. I have used and tested them for years. Try them. You will thank me, as thousands of other women have done, for offering my personal formulas to the public.

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Will make the skin firm and refine its quality. Price \$1.50

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An Astringent and Healing Cream. Will smooth from your face those little wrinkles that annoy you. Price \$1.50

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Containing all the above preparations neatly and attractively packed. Price \$5.00

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I will be glad to send you my booklet. If you wish it, write direct to

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**IMPORTANT**—My own are the only toilet preparations which are authorized to use my name or likeness, and have my endorsement.





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Pride of possession is perhaps the greatest asset in an automobile purchase.

Pride comes not only from riding in a car—acknowledged everywhere as the favorite of fashion—but because of the knowledge through experience that the PEERLESS is the best car made.

Owners of PEERLESS cars are justly proud of them. The marvelous mechanical perfection of the PEERLESS car puts it in a class by itself.

This year's "48" Six at \$5,000 is typical of PEERLESS perfection.

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TRANSLATION: "The exquisite fragrance of Djer-Kiss Perfume is the secret of its vogue."

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

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"Djer-Kiss"

A sample of extract and face powder will be sent on receipt of 10c. Try them.

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No 215

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## ON HER DRESSING-TABLE

RUSSIA, inspiration for the mode and the dance, also contributes, for the pleasure of fashion's followers, subtle perfumes bottled with an ingenuity which rivals that of Paris. At the right of the group at the bottom of this page are illustrated two extracts made in Moscow. The glass pyramid is filled with an essence which suggests the odor that is wafted to one upon opening a box of old oriental treasures. This strange sweetness is held fast by gilded chains and verdigris seals. Only by breaking the Russian coat of arms which clasps the chains under the bottle can the perfume be reached. This unusual perfume bottle is enclosed in a pyramid-shaped box of mottled gray paper, artistically decorated. It is priced at \$6.75.

The champagne bottle shown at the right is an amusing product of this same Russian firm, and is one which has already tickled the fancy of Americans. The imitation is quite perfect in the gilt stopper held by gilt cords in lieu of the gold foil and wire. The label is just what a French champagne label ought to be except that this one chatters of violet or lily-of-the-valley instead of "extra sec," and then the price is only \$1.50.

### BOTTLED SWEETNESS

From one of the most famous French perfumers comes the charming bottle on the extreme left of the group. It is his latest offering and "sweet" is the true, yet inadequate, word to describe its contents. Upon the front of the flat, cut-glass bottle is gilded a pastoral scene—Watteau shepherdess, crook, sheep, and all—which stands out in charming relief against the pale green of the liquid. The price is \$8.50.

That a perfume should be named after a French play which, in its costuming, set a fashion that caught like wildfire is not surprising. In the middle of the page it is pictured—a gilt-stoppered flask covered with gold lace, through which glows the rosy perfume; and it dwells in a minaret all green and gold. Price, \$7.50.

A French firm, which for years has been advocating the use of liquid rouge, has lately introduced a thinner liquid for those who timidly or wisely want only the faintest blush on their cheeks. A few drops are applied with the fingers to each

cheek and then rubbed gently until dry. This blush can, of course, be deepened at will, but the effect never suggests that of crude make-up. The price of this rouge is 50 cents a bottle.

### IMPROVED IMPROVEMENTS

This establishment has also recently added to its unusually large variety of tinted complexion powders—white, flesh, brunette, mauve, and émeraude (a very light greenish-blue which grants that pale complexion beloved of Parisiennes, and

looks best under artificial light)—a rosé tone that is perfect for the olive-skinned woman with a constant rosy blush upon her cheeks. It is a reddish-brown powder that when applied is in perfect harmony with the skin and, where the natural healthy color underneath may have faded somewhat, will have the effect of a delicate rouge. This rosé and the other tinted powders are 50 cents each a box.

Another novelty is a liquid cold-cream. This has all the good ingredients of a solid cream and none of the bad ones—glycerin, lanolin, and hair-

growing ingredients—and it has the added convenience and hygienic value of a liquid. A bottle costs 50 cents.

The mouche, the little beauty spot, still lingers, and for her who would have something different from the plebeian court-plaster there come the Deauville mouches in velvet or satin, in black or the more unusual and most becoming brown. A package of any one kind of these in assorted sizes costs \$1.

### BENEFICIAL BENZOIN


Benzoin has long been considered a beneficial as well as a pleasing addition to the toilet and bath water. It softens and perfumes the water in a manner that is a benefit to the skin and a delight to the sense. Put up by a good French perfumer is an essence from the finest, selected, Siamese gum benzoin, compounded with certain elements added to soften the water. It is bottled in two sizes, 50 and 75 cents, respectively.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



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125-128 Central Street,  
East Bridgewater, Mass.



## THE LADY of the GARDEN

(Continued from page 56)

its inspiration and a few of grandmother's daffadowndillies and snowdrops—the "Fair Maids of February," which I have tried to make feel at home by planting them at the feet of the lilacs that form the most of the shrubbery on the west.

### LILIES AND DAFFADOWNDILLIES

I brought a large enough clump of the daffadowndillies and enough good sized bulbs of the snowdrops to provide some blossoms this year, if not many. Possibly, too, though not probably, a madonna lily or two may bloom. These I let ripen in their pots last summer, and did not have them planted out until the usual time, which is the end of August, so they may be equal to a few flowers.

The madonna lilies were the only things that I could be so patient with, and I could not have been with these if they had come from any but the dearest and best that the world holds for me. I determined to make them the beginning of a glorious border. Of course, I wanted not to lose a one; it was this that made me as patient as a Quaker. When they were planted finally all in a row, it was in the most scientific fashion. Each one was put in its clean little pocket of sphagnum moss and under four inches of earth, after it had been antiseptically treated to a dusting of powdered sulphur, which this particular variety of lily bulb, because it is subject to some sort of lily disease, ought always to have.

### NO CUBIST BLOCKS OF COLOR

Everything else that I wanted to have in this garden was planted as soon as its Easter beauty dimmed—carefully, not to hinder the ripening process in the bulbs by hurting the leaves in any way. A pan of lovely mauve hyacinths, which I judge to be "Lord Balfours," though it is not easy to tell because each dealer has his own name for them, are in the midst of one bed as a nucleus for a great mass that shall in time shade from pure clear pink to pure clear blue. I abominate and detest the sharp mosaic effect usual in planting these lovely things. Give me what I call waves of color—not little blocks on the cubist plan.

Several pots of crocus, in all the crocus colors, we scattered on the grassy slope where it drops away to the vineyard, to make a beginning of an "end of the rainbow." The grass may be allowed more liberty to grow on this slope and consequently the bulbs may keep their leaves. It is perfect nonsense to broadcast bulbs after the fashion so loudly acclaimed, in any spot where the turf must be close cropped. For the leaves of all bulbs should be left undisturbed until, by drying up and withering away, they indicate that their work for the season is done. Snowdrops and squills which bloom very early and consequently ripen early, are the only things which I naturalize

on the mowed lawns. As for the rest of the garden, a great mass of Arabian stars of Bethlehem has one small bed all to itself; a group of astilbes in white and in a lovely pink is banked against the shrubbery towards one end; and a splendid tree rhododendron in radiant, inside-of-a-shell pink has a dominant position before the evergreens on the east.

Nothing is more becoming to a garden than such a row of soft, deep-hued evergreens along its edge, for they emphasize not alone the pale or brilliant colors of the flowers, but also the delicacy of their structure and the transitoriness of their life. These evergreens, besides, temper the storms from the east and, perhaps even a more grateful service, keeps one's memory and hopes of the garden alive through the colorless winter.

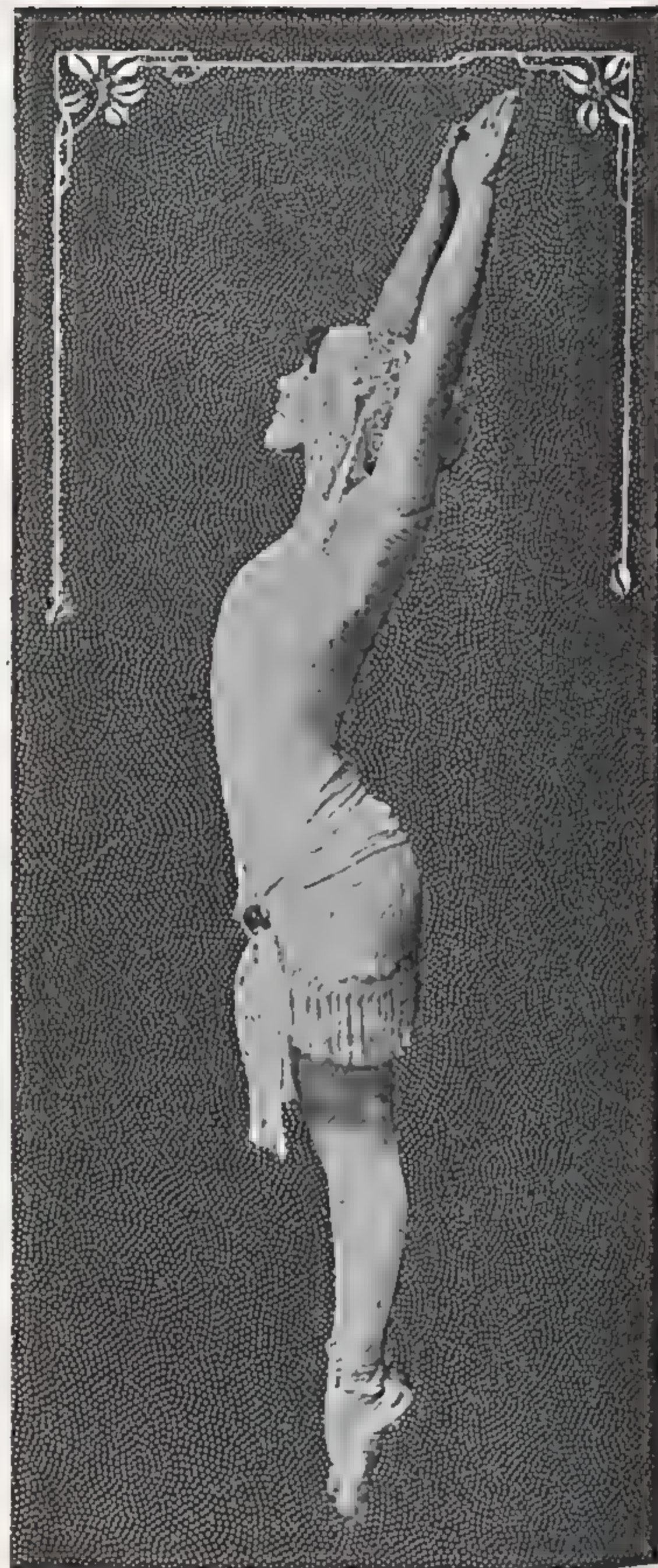
### THE ASSET OF THE UNEXPECTED

Of course, this and the astilbes will do no more Easter blossoming now that they are out of doors. But I am not anxious to confine the beauty of the garden to this one season, for flowers must not be lacking here at any time, though the most characteristic glory of the garden is in the spring. An Easter garden could not be true to its idea if it had but a sudden day of beauty, and then faded. Its life is not shorter than that of the rest of the garden, but begun earlier with a joyful eagerness.

But after all, one of the things that interests me most of all about this spot is that I shall never know definitely what it is going to have in it. I can never arrange definitely for it beyond its general plan. There is now and ever shall be in it, the priceless asset of the unexpected to fill me with joy—and trepidation and anxiety and despair! Each year during all the rest of my life may bring me some wonderful new and unthought of treasure for it; or again, many years may come and go and add nothing. For I shall not put a thing there that does not represent the best, in spirit and in truth—the rarest and loveliest of flowers, falling short of this test, must remain outside.



The narcissus blooms wherever a sunbeam falls among the grass, and holds its yellow light to make a sunny slope the sunnier



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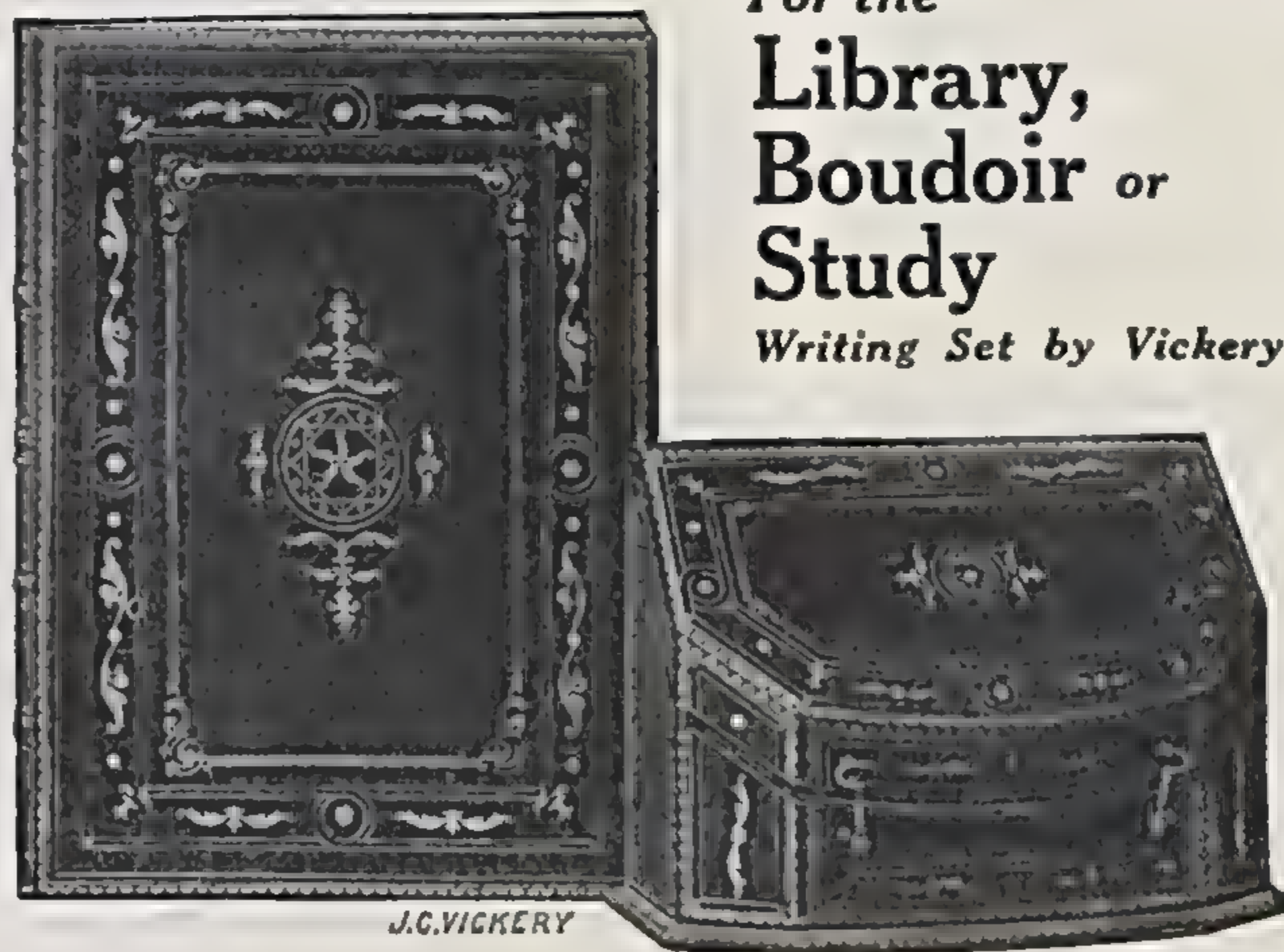
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## FRENCH AS IT IS NOT

Out upon the Shabby Smattering of French  
which Foredooms American Youth to Quail  
before the Waiters and the Cabmen of Paris

WHEN the honest, provincial American parents of the expensively educated girl reach Paris on their first foreign trip, they are apt to be disappointed to find that the young woman's French does not pass current with those absurd Parisians. The dear creature whose every third word at home has ended in a strong Gallic, nasal "n," now seems suddenly stricken dumb in the presence of waiter, cabman, or shopkeeper, while father recalls with shrewd regret those costly "extras" for French conversation, and mother longs for her neglected Pasquelle of thirty years before, unwillingly left behind at the scornful behest of the accomplished daughter.

Every kind of French person, from chambermaid to exiled princess, from stable boy to king dethroned, has vainly tried either for love or money, or both, to impart the Gallic tongue to American youth. Many American families, by dint of periodical self-expatriation, acquire and retain a genuine ease in the use of French, and there are a few such families with whom French has been in daily household use for generations and, by some miracle of cleverness and industry, even a few stay-at-home Americans maintain through life an easy familiarity with French, both oral and written. For the most part, however, the time given to the study of French at school leaves us long before middle life with nothing to show for it except a medley of truly "defective" verbs, and a chaos of misplaced accents.

### A SOCIAL SHIBBOLETH

Within thirty years French has appeared even in the curriculum of the public schools, while the colleges have taught it for two centuries. Of course, it has always been a staple of the "finishing school for young ladies," provided in earlier days along with painting in oils and "the use of the globes." The colleges and universities have now passed far beyond the point usually reached in the study of French even so recently as a generation ago. Young men who specialize in the Romance languages acquire a scholarly knowledge of early French and related tongues, and read prodigiously in obscure ancient texts. Many such, however, and sometimes even men holding important posts as teachers of French in American colleges, never acquire fluency in the spoken or ease in the written language, while a proposal to carry on the proceedings of the Modern Language Association in French would be received with secret terror by not a few of those who are genuinely learned in Provençal and other Romance dialects. We are, indeed, except for a comparatively few accomplished men and women, essentially a uni-lingual people. It is almost impossible to keep up a speaking knowledge of French in any ordinary American community, while an easy, spontaneous, and idiomatic use of the language is almost as rare in the schools and colleges as in the domestic circle.

The truth of the matter is that a fluent use of French is a sort of social shibboleth in American life. With the few who use it traditionally it is a matter of course, but with their imitators the accomplishment is apt to sit somewhat awkwardly, in great part because in very few schools is French effectively taught. In the public schools the teaching of the language is sometimes in the hands of persons who have never set foot in France, and who have not acquired the habit of thinking in French, while the "madame" or "mademoiselle" who has the same hard task in any but the best private schools, if a native of France, may be ill disciplined in mind and manners, badly trained in teaching, and temperamentally unsuited for the task she performs. Besides, generations of badgered Frenchwomen have carried in their hearts a hatred of American youth, because of continuous friction between teacher and pupils.

### LINGUISTIC COMPARISONS

It may be said that we are not far behind a portion of British society in our linguistic ineptness. True, if it was an American girl who translated a famous bit of kitchen French "The laugh of the calf at the banker's wife," it was an English boy who discovered in the sentence, "*Il ne faisait rien sans bul,*" the surprising declaration, "He would do nothing without a drink." Educational tradition dies hard in either country, and it has long been customary for the inhabitants of both to make their real acquaintance with French elsewhere than at school. A French cook at a fashionable hotel in the Adirondacks, happening to fall into conversation with a guest from a neighboring camp as the two walked in the woods, naively inquired from whose kitchen the gentleman came, so rarely had the chef met an American who could speak the speech of Paris, though probably a majority of those he saw every day had studied the language for years. In spite of this the schools go on pretending to send forth their pupils skilled to read, write, and speak the French language, when there would be a vast economy and efficiency, to say naught of honesty, to be gained from differentiating the instruction according to the probable needs of the pupils. Those fortunate young people who pass a portion of each year abroad or have access to a cosmopolitan society at home may well undertake to master the language in all its social and literary uses. Those, however, who know that their need or opportunity of using spoken or written French will be rare, should put most of their energies upon the mastery of grammar and vocabulary, the latter, perhaps, rather than the former, so they may employ the language as a key to the literature and spirit of the French people. As thus used it is a far more efficient agent of civilization and culture than as a mere vehicle for talking about the weather, and a few months in France will make this reading vocabulary a speaking vocabulary.







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Wear my famous Rubber Garments a few hours a day, and your superfluous flesh will positively disappear.

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FOR MEN AND WOMEN**

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



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Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

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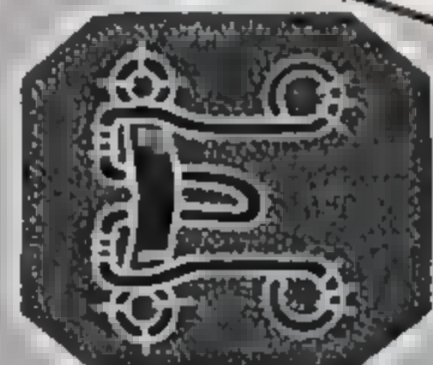
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Sizes 0, 1, 2, 3 and 4—white and black. Note well this trial offer: A regular 10c card sent *free* on receipt of 2c stamp and name of a good dressmaker. State size and color. Don't deny your dress this finishing touch of perfection, but write us. Why not today?



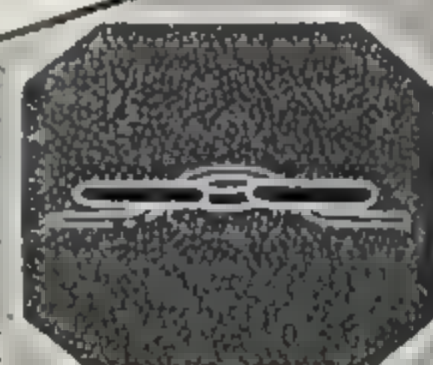
24 HOOKS

24 EYES

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End View

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extremely low in the bust and long in the skirt, give to the figure that grace and ease of appearance which have come to be known as the "uncorseted effect."

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Sample of Polpasta and the book F. B. Way of Manicuring free.

**EMILE FORQUIGNON CO.**

108 LAFAYETTE STREET

NEW YORK

## SEEN on the STAGE

(Continued from page 74)

Cohan's "Get-Rich-Quick Wallingford." This is only another way of saying that the piece is pleasantly appealing, in a manner that is thoroughly American.

### "HELP WANTED"

"HELP WANTED," by Jack Lait, reminds us somewhat of those reassuring plays by Theodore Kremer, in which heaven always insisted on protecting the working-girl. The first two acts are set in the offices of Scott and Son, in a New York skyscraper. Jerome R. Scott, the head of the firm, is a man in middle age. We are told that he has made a large fortune conducting his big business, but the precise nature of this business we are never permitted to guess. He tells us repeatedly in the lines that he is very busy and must not be interrupted; but all we ever see him do is to make love to several stenographers. The particular stenographer about whose fate the plot is centered is a preternaturally innocent young woman who has answered an advertisement to fill the place left vacant by a predecessor who has retired from the employment of Scott and Son to sue the head of the firm for damages to her moral character. For two acts this elderly philanderer labors eight hours a day to seduce the heroine. At the same time, she is sought in marriage by his stepson—the "Son" of Scott and Son, and the junior partner of the mysterious business in which they are engaged. These two men come to blows at the conclusion of the second act, while the heroine flees to home and mother. The heroine speaks English with the accent of Chicago, but her mother, who has always lived in New York, speaks English with a German dialect. The auditor wonders somewhat how these two women ever came to be related to each other.

In the final scene, the dramatic struggle is carried to the home of Jerome R. Scott and his stepson. The stenographer rushes there for refuge, and her vulgar mother comes to demand that somebody shall marry her daughter or pay damages for breach of etiquette. Mrs. Scott learns that her husband desires to seduce this girl and her son desires to marry her; and everybody ultimately agrees that the second alternative is the lesser of two evils for the heroine.

### "SANCTUARY"

PERCY MACKAYE'S Bird Masque, entitled "Sanctuary," was performed before a notable audience in the ballroom of the Hotel Astor on the evening of February 24. The text of this masque, which was written for the dedication of the bird sanctuary of the Meriden Bird Club, of Meriden, New Hampshire, where it was first performed on the night of September 12, 1913, has been published by the Frederick A. Stokes Company, with illustrations from photographs by Arnold Genthe.

At Meriden this masque was presented in the presence of the President of the United States, and two of the President's daughters took part in both performances. Miss Margaret Wilson sang the incidental songs, which had been set to music by Frederick S. Converse; and Miss Eleanor Wilson enacted

the part of Ornis, a bird spirit. The author appeared as Alwyn, a poet, and read his lines with dignity; other parts were played by Joseph Lindon Smith, Ernest Harold Baynes, Juliet Barrett Rublee, and Mr. and Mrs. Charles D. Coburn.

The scene of the masque is the sylvan glade of a bird sanctuary, which is cared for by Quercus, a faun. Quercus is soon joined by Alwyn, a poet, and Shy, a naturalist. Together they hold converse with Tacita, a dryad, who makes the sanctuary exquisite with dancing. A shot rings out, and Ornis, a bird spirit, droops wounded into the sanctuary. She is pursued by Stark, a hunter, who makes money by slaughtering birds and selling their plumes. Alwyn and Shy plead with Stark to desist from his savage pursuit and to join them in watching for the reappearance of Tacita. The dancing of the dryad converts the hunter to a love for nature, which leads him to renounce his warfare against the birds; and the masque is concluded with several dances in which the spirits of different species of birds join in celebration of the dedication of their sanctuary.

The performance of this masque was enthusiastically applauded by an audience of the social leaders of New York that crowded the ballroom of the Hotel Astor to the doors. Since the price of tickets was five dollars each, the house must have held over five thousand dollars. It is a curious reflection that these very same people could not have been induced to pay two dollars each to see the same piece performed by professional actors in a theatre. This fact should be borne in mind by those who are moved to complain because so few works of poetry and fancy are presented by professional managers in the theatres of New York.

### MR. FRANK SPEIGHT'S MATINÉES

MR. FRANK SPEIGHT has recently concluded a series of four matinéés at the Hudson Theatre, devoted to an exposition of "Pickwick Papers," "David Copperfield," "Nicholas Nickleby," and "A Christmas Carol."

Mr. Speight is justly advertised as "England's greatest interpreter of Dickens." With practically no scenery or properties, he calls up one after another of the famous characters of Dickens and makes them live upon the stage. Each has a distinctive voice and gestures; each has its own face and little peculiarities of carriage. Mr. Speight uses no book or manuscript, nor does he employ any make-up, yet he makes his audience see each character as a distinct individual.

His art hovers midway between reading and acting. In the narrative and descriptive passages of his versions of the Dickens' texts, his voice seems somewhat droning and monotonous, but in rendering the dialogue, he shifts easily from one character to another and changes his personality with astonishing completeness. Mr. Speight is a veritable artist in his chosen field, and his vivid presentations of the gist of Dickens' novels should be welcomed in this hurried period when so few can find time to devote more than two hours to the review of a single work of fiction.





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Designs and Estimates: Express your diamond jewelry to us and send instructions by letter. We will submit both a design and estimate free. The work will not be begun until our estimate is accepted. If it is not accepted, we return the jewelry precisely as received, and we prepay the return charges. When jewelry is remodeled, the old mountings may be left with us, if desired, and their value as old gold helps pay for the work.

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Coat and Skirt. The coat is the stylish short Eton jacket effect with soft roll collar edged with silk cording and pretty ruffle. Buttons on skirt are self-covered.

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### BENCH-MADE SHOES FOR WOMEN

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**LA TRIOMPHE**—Original with William Bernstein. This smart walking boot is a bench-made specialty, patent leather vamp, with tops of faun, grey or any color desired. Spanish heels and the new S. M. B. tapering toe. Style, comfort and good sense combined. \$10.00 the pair.  
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**LA COLONNA**—Bench-made Colonial pump with tapering toe. Dull kid or patent leather. Smart and dressy. Large steel cut buckle; \$8.50 the pair. Without buckle, \$5.00.

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[Style Booklet V on request]

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Madam Sara has specialized for years in making corsets that correct and improve the figure. Her **LA PATRICIA** custom-made corsets represent the best and most beneficial ideas known to the art of corsetry.

**STYLISH SUEDE AND TRICO**

**READY-TO-WEAR** models adapted to all figures. Given

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**VERY REASONABLE PRICES.**

Fig Leaf Chemise, with and without shoulder straps; Imported Lingerie, Tango Pantalettes, Italian Silk Knickers, Distinctive Silk Hosiery.

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**O**FTEN there are instances of people who think they are purchasing our productions and who are disappointed. It should be distinctly borne in mind that, unless the piece you purchase has our shopmark *inlaid* in it, it cannot be a Berkey & Gay piece.

Our shopmark is placed in a convenient, though concealed, spot. Dealers who have the agency for our furniture are of course proud to show the shopmark. Others, unable to supply our productions, naturally take another course. For your own protection and for the sake of purchasing what you know is authentic, beautiful and durable, insist upon being shown our shopmark. Then you will be sure you have

## Berkey & Gay Furniture "For Your Children's Heirlooms"

**O**UR exact period reproductions and careful studies of the best work of the old masters in furniture are accepted as authentic in design, in the spirit expressed and in the splendid woods used. Dealers who have the Berkey & Gay agency carry as large an assortment on their floors as space permits. With this and our large portfolio of direct photogravures they enable you to select from our complete line of nearly five thousand pieces, for the bedroom, library, hall and dining-room, as well as several hundred pieces for special uses.

Our furniture is not the kind that can be shown in a catalog. For fifteen two-

cent stamps we will send you our de luxe booklet, "Character in Furniture," an informative contribution to the literature of period furniture. It will help you to know period pieces, whether or not you wish to purchase them now.

Any of the following publications of ours will be sent you free on request: *The Story of Berkey & Gay* (a most interesting bit of history); *Entertaining Your Guests* (a booklet on the newest novelty pieces); *Things to Remember, Masterpieces in Miniature, Travelogues in Furniture* (authoritative, brief talks on period pieces); *Eugene Field's* famous poem, "In Amsterdam," which mentions us.

## Berkey & Gay Furniture Co.

194 Monroe Avenue, Grand Rapids, Michigan

## The OTHER SIDE of FIFTY

(Continued from page 61)

The cape—long or short—is one of the original forms of dress, and it has continued to live throughout all ages and changes in costume. Now and then it is laid aside, but only temporarily, until a designer seeking fresh inspiration rediscovers the grace and beauty of its folds and presents it as a novelty in wraps, half disguising its ancient origin by some peculiarly modern variation or addition. The smart wrap of brocaded crêpe which is illustrated in the lower left corner of page 61 is really a cape modernized by the inset of the loose, full sleeve, and the full back shirred on a narrow shoulder yoke with a doubled heading.

### BLOUSES FOR THE SUIT

Either of the two blouses shown on this page would be excellent to wear with the suit illustrated on the first page of this article, and both will commend themselves to women of conservative taste. They are of diaphanous materials, in accord with the insistent demand of fashion, but are not unduly transparent. The light

*A white and light, but not unduly transparent, blouse for a suit*

one is of a delicate cream net top lace over chiffon of the same shade. A novel effect is secured by allowing the edge of the lace to overlap the top of the sleeve and define the large armhole. The black chiffon blouse over white chiffon, pictured at the bottom of the page, has the same softening touch of an upstanding, accordion plaited frill about the throat, and the same delicacy of white in the vest of chiffon. A narrow strip of garnet silk embroidery with here and there a touch of blue, in deference to the demand of the mode for at least a hint of vivid color, gives an interesting touch.

Charmingly in keeping with the airy design of these blouses is the tricorne hat,



*White and black net frills and silk embroidery deny somberness to this petticoat. From Stern Bros.*

illustrated with them, the brim of which is edged with a mist-like fringe of gaura. Photographed above is a black crêpe de Chine petticoat with a silk embroidered border and scalloped edge beneath which peeps a dainty, plaited frill of black point d'esprit lined with a plaiting of white net. It may be taken as evidence that some women do wear petticoats though appearances seem to deny it. This model fits snugly about the hips—a great asset.

### (ERRATA)

Through an error the gown and suits shown on page 39 of the March 1 issue of Vogue were not credited to Wanamaker. These models were especially designed for Wanamaker by Poirer after his visit to this country, and they are the models Monsieur Poirer believes especially suited to American types.



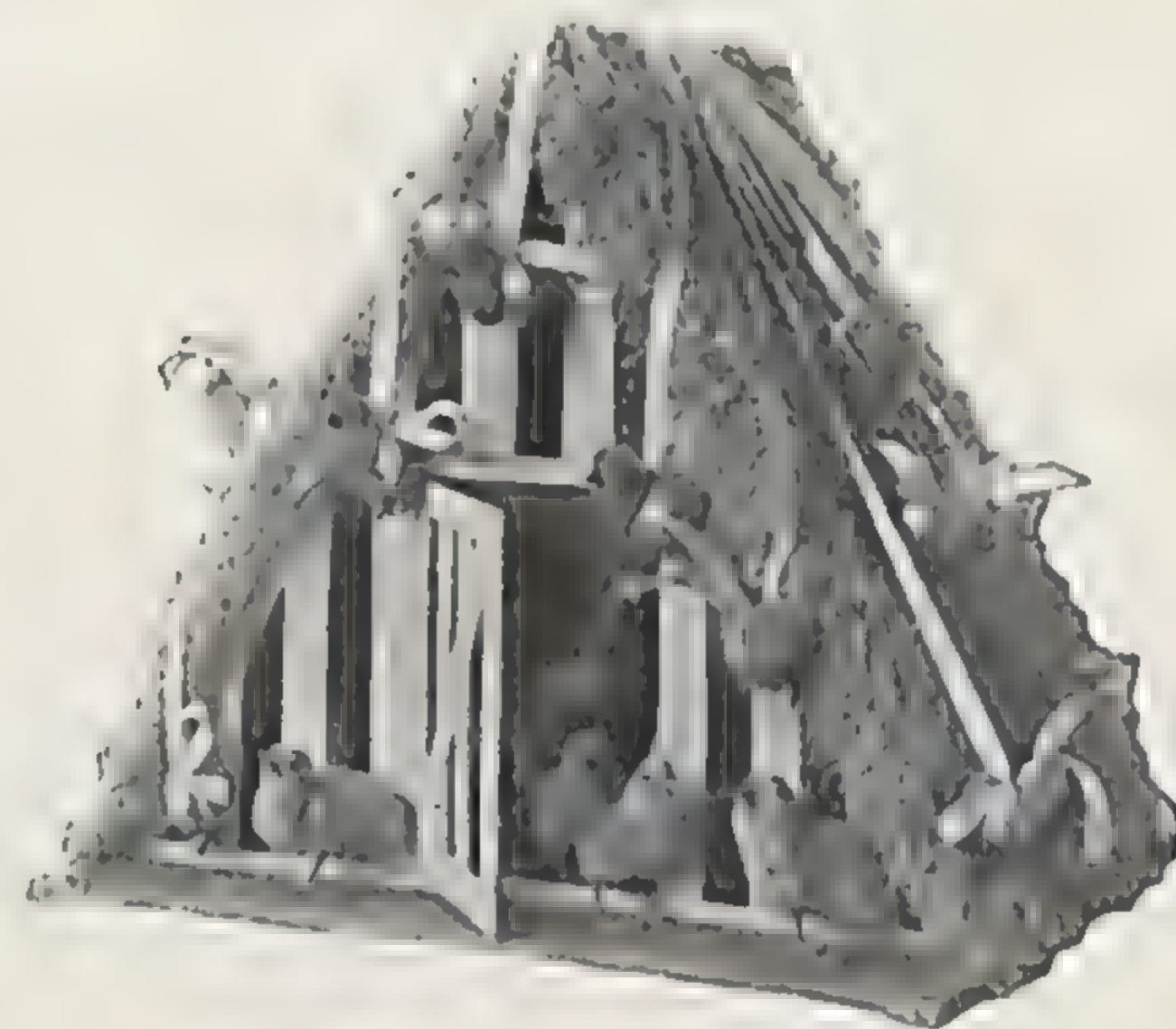
*When a dark waist is chosen, introduce white near the face. Waists and hat from Hollender*



## Jack Horner Pies for the Children at Easter



Oval Nest Pie with Hen Tea Cosey in center, 16 x 14 inches, with 12 gifts, \$14.00.



Hen Coop Pie, 16 x 17 x 18 inches. Of heavy cardboard and crepe paper. With 12 gifts, \$13.50.



Hay Wagon Pie, 30 x 14 x 14 inches. Of cardboard and crepe paper. Drawn by pair of Roosters. With 12 gifts, \$18.50; with 16 gifts, \$20.00; with 20 gifts, \$22.50.



American Beauty Rose Pie—15 inches in diameter. Chicks attached to each gift, with 12 gifts, \$12.00.



Yellow Rose Pie—15 inches in diameter. Yellow chicken in center. With 12 gifts, \$14.00.

Easter Eggs of all sizes fitted with suitable gifts, for young and old, at prices ranging from \$1 up.

Exceptional Easter Cards from 3 cents up. Catholic and Episcopal Prayer Books and Bibles from \$1.35 up.

Before selecting your gifts for Easter, *Telephone Plaza 2517.*

### Mayfair, Inc.

661-663 Fifth Avenue, New York



Basket with Hen and Chicks filled with marbles, \$1.00.



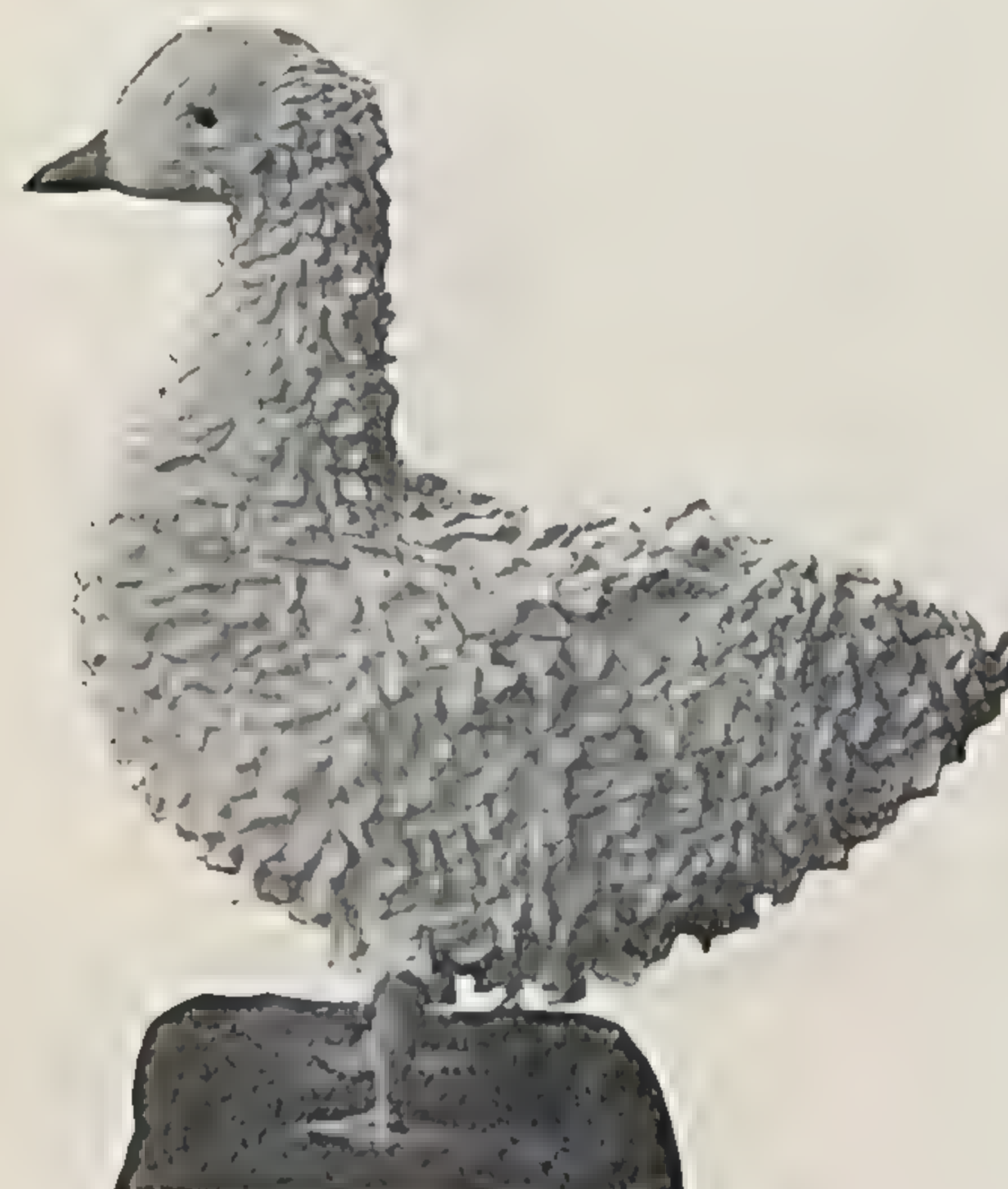
Basket, trimmed with Chicks containing beads, \$ .60.



Large Colored Chanticleer for Gift Pie. Of cardboard and crepe paper, 30 inches high, with 12 gifts, \$24.00.



Bird House Pie, 40 inches high, with 8 gifts, \$15.00. Of paper and wood, trimmed with rabbits, chicks and artificial flowers.



Large White Goose for Gift Pie. Of cardboard and crepe paper, 30 inches high, with 12 gifts, \$24.00.



An illustrated booklet of "The Infants' Shop"  
sent to out-of-town inquirers on request

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France

METZ  
Germany

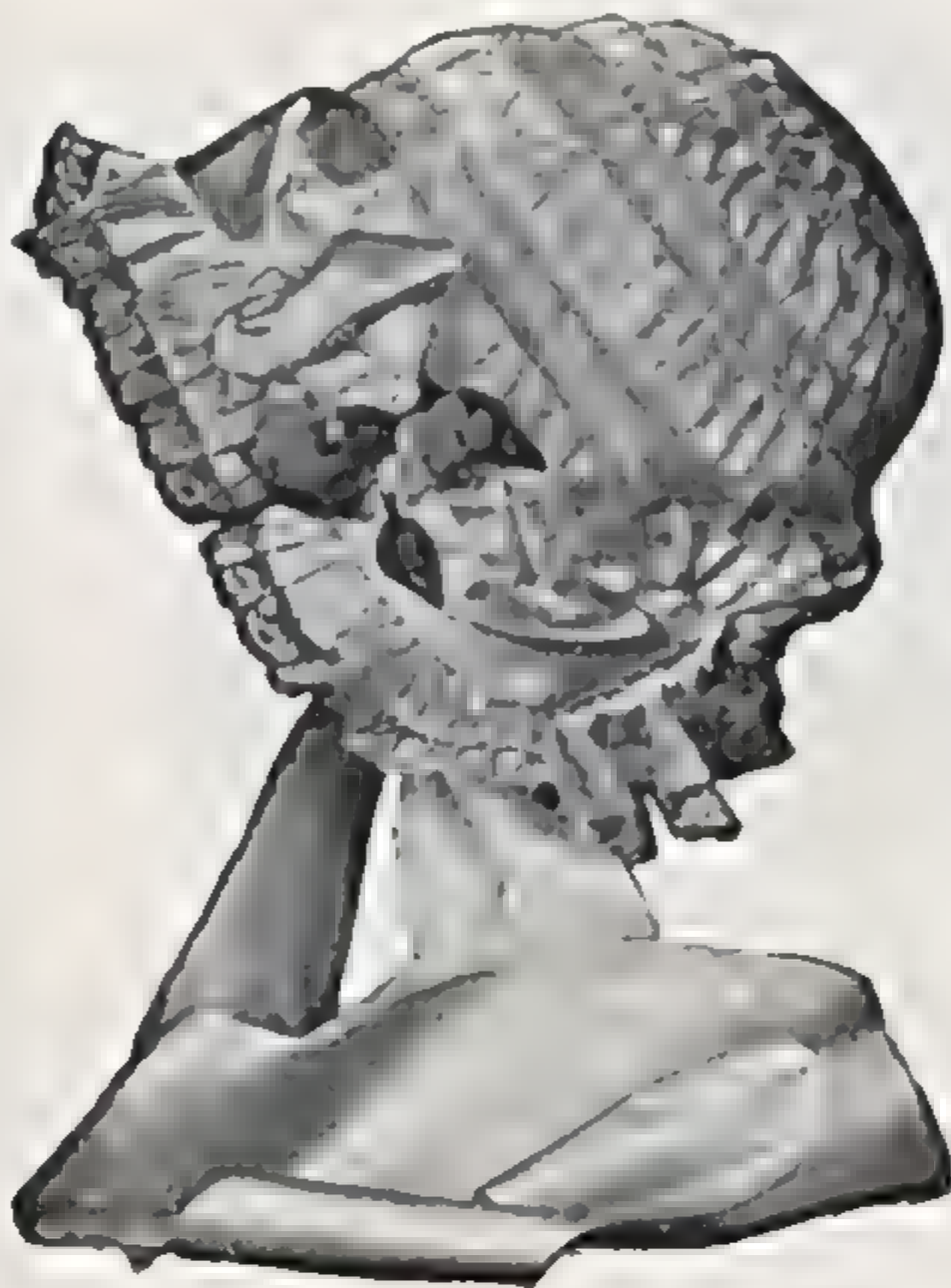
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**Josef**  
The Infants' Shop

No. 8 East 46th St., New York  
Opposite the Ritz-Carlton

INFANTS' LAYETTES A FEATURE  
INFANTS' WEAR—Infancy up to 4 years. NURSERY  
FURNITURE & FURNISHINGS. IN STOCK OR TO  
ORDER. FOREIGN TOYS & NOVELTIES

## PRESENTING THE NEW Spring Modes

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TLE ONE—DESIGNS OF ORIG-  
INALITY, WORKMANSHIP  
OF UNIFORM EXCELLENCE



### Infants' Bonnet FRENCH MODEL

Real Val. Lace, finest quality crepe de  
chine, beautifully trimmed with best  
satin ribbon and entirely hand-made, **\$15.00**

Other Bonnets, \$2.50 to \$25.00

Lingerie Bonnets, hand embroidered,  
hand-made, with or without real laces.  
\$1.50 to \$12.00

Straw Bonnets for boys and girls, all  
sizes and colors, \$2.50 to \$12.50

Real Panamas—trimmed and untrimmed.



### Infants' Long Coat

Of Ribbed or Plain Silk—silk-lined.  
Cape and sleeves hand scal-  
loped, **\$12.00**

Other Long Coats, \$7.50 to \$75.00

Infants' Short Coats, \$3.50 to \$25.00  
(Infancy to Four Years)

Correspondence and Mail Orders receive  
prompt attention of the Management

## WHAT THEY SAY

**T**HIS is a year of coronations, which is sure to be good news to touring Americans. In May, King Constantine is to be crowned at Athens, and in July the sixteen-year-old Shah Ahmed is to be crowned at Teheran. This is to be a wondrous spectacle, including a grand durbar. The lad has been king in name since 1909, but unwillingly enough, for he was wrested from his fond parents and elevated to the throne, while his father was deposed and banished from Persia. He has never seen his parents since, but mourns for them constantly. Another coronation set for this year in November is that of the new emperor of Japan. The crowning will be purely nominal since the regalia of Japan, which dates back twenty-five centuries, has never included a crown. The ceremony will consist of the solemn investiture of Yoshi-Hito with the ancient insignia of Japanese sovereignty, and will be accompanied with much pomp and splendor. Since the last coronation in 1868, Japan has made great strides, and now occupies an important place among nations. This being the case, it is not surprising that the people are planning a splendid pageant in the autumn, in which all nations are asked to participate.

### MADAME PRESIDENT OF A BANK

If there is any one left who thinks the orient is behind the times, he will have to revise his notions and become up-to-date, for Japan has given to the world the first woman to organize a bank and become its president. Mrs. Kin Seno, head of the Seno Bank in Tokyo, who has achieved this position in the financial world, is seventy years old and a woman of rare business discernment. Her bank has completed its first year and has declared a dividend of six per cent. She and her family hold all the stock. The funds are, in the main, invested in undertakings that promote progress or some public good. Thus is shown the philanthropic tendencies of Mrs. Seno, who is president in reality as well as in name. She is not only a great financier; she is in every sense a good Japanese citizen.

### ADVERTISING THE TOWN LIBRARY

If it is a matter of history that all the men in one Ohio county sold their votes a year or two ago, it is also a matter of history, and likewise of rejoicing, that another county in the same state has the most up-to-date library in the country. The Brumback Library, of Van Wirt County, boasts no great architectural structure, but it has most ingenious methods of reaching the twenty-nine thousand people who are scattered over four hundred square miles of farm land. It sends books to fifteen county stations and the county schools, but it does not rest satisfied with this achievement. It actually urges the people to read the books provided for them. The Brumback Library lately invaded the County Fair not only with its own ex-

hibit, but with advertising quite as attractive as if its wares consisted of some new breakfast foods. For example, over the pen containing the prize hogs was a placard calling attention to a book on swine to be found at the Library Exhibit. As a result of this commercial method of popularizing literature, nearly thirty-two thousand books were read last year by the twenty-nine thousand people, including children, in the county. An Ohio county can always be depended upon to make a record in whatever it undertakes.

### STOMACH VERSUS BRAIN

The time was when political economy was called the "dismal science." That was a century ago when Malthus gave to the world his law of population—to the effect that population tends to increase faster than food supply. But political economy is concentrated sunshine compared with the gloom which now surrounds psychology. Formerly little Tommy received bread plus molasses when he said he was hungry, but now he is likely to get a psychological test from his parents instead. A man whose name deserves to be forgotten has appeared with a scientific test to determine whether Tommy is suffering from real hunger or only appetite. The parent in doubt causes his offspring to swallow a small rubber balloon fitted with long rubber tubes, inflates this, and attaches the ends to sensitized paper. If Tommy is genuinely hungry the fact and degree of hunger, which is an affair of the stomach, will be duly recorded. If, however, he is only suffering from appetite, an affair of the brain, no record is made and no food will be provided. Talk about dismal sciences! This is a dismal swamp indeed.

### THE BUSYNESS OF THE BEE

The expression "as busy as a bee" takes on new meaning in the light of recent statistical information on the subject of honey-gathering. The red clover blossom, it seems, contains less than an eighth of a grain of sugar, and since it takes seven thousand grains to make a pound, the busy bee must visit at least fifty-six thousand blossoms before it can make a full pound of honey. But even this is not the whole story. To get the nectar, the bee must insert its proboscis into each separate flower tube in the head of clover, and there are about sixty of these in each flower. Therefore fifty-six thousand must be multiplied by sixty to give us the full number of operations required to make the necessary sweetness for a pound of honey. The result we find to be three million, three hundred and sixty thousand operations. And all for a pound of honey! Now instead of hinting that the bee is always "in clover," we might better inquire how much honey it can turn out in an eight-hour day, and proceed to investigate the effect on the busy little bee of improving each shining hour.

DR. ANNIE MARION McLEAN.





### When Beauty Motors

wisdom suggests a rub with  
**D & R Perfect Cold Cream**  
before the ride. When you  
wash up afterward use it again,  
rubbing well into face, neck,  
arms and hands, and removing  
with a dry cloth to rid the skin  
of all the dirt the wind has driven  
into the pores. This habit will  
double your motor pleasures.

**Daggett & Ramsdell's  
PERFECT COLD CREAM**  
"The Kind That Keeps"

brings comfort, cleanliness and  
skin health to all who use it—  
men and women. Its twenty-  
three years' use by refined women  
cannot be approached by any  
other cold cream—only a perfect  
preparation could survive such a  
test. However good your skin  
may be, a daily clean-up with  
this aid to beauty will improve it.  
In tubes and jars, 10c to \$1.50.

*When you insist upon Daggett  
& Ramsdell's—you are getting  
the best cold cream in the store.*

**Try D & R**  
**Perfect Cold Cream Soap**  
D & R Perfect Shaving Stick  
—Perfect Cold Cream right  
in the soap—soothes while it  
lathers. 25c. At dealers' or  
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Should be made of  
lace and tape, giving  
the necessary sup-  
port without un-  
necessary material.

**THE FAIRY BRAS-  
SIERE** is so light in  
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figure that it is  
ideal for Spring and  
Summer wear.

It is cut so low in back and the  
shoulder straps arranged so cleverly that  
an extremely low gown can be worn  
without its showing. It is adjusted by  
means of laces in the back.

**THE FAIRY BRASSIERE** can be pur-  
chased at all the best department stores,  
or will be sent direct on receipt of  
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**ALSO**  
**FAIRY REDUCING BRASSIERE**

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WRINKLES mar your beauty—yet they are  
on the surface—only skin deep and are easily  
removed with

**B. & P. WRINKLE ERADICATORS**  
They work while you sleep—are absolutely  
harmless—simple and easy to use. Why allow  
wrinkles and crows-feet to make you look old?

**"FROWNSERS"** are for the lines between  
the eyes.

Either Frowners or Eradicators come in 25c.  
50c and \$1.00 boxes at drug and department  
stores—If your dealer cannot supply you we will  
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V O G U E



## SMART FASHIONS FOR LIMITED INCOMES

The *next* Vogue—and to many readers the *best* Vogue. In this number, Vogue's time-honored and perennially new department, "Smart Fashions for Limited Incomes" is given the place of honor. For it, we have selected from the thousand-and-one new models produced this Spring those best adapted to her who must spend her allowance wisely. To women who, for the moment, are anxious to curtail the cost of their clothes without the least sacrifice of smartness, the next Vogue is a guide to the purchase of every real bargain that can be had from the best makers this Spring.



Unless you subscribe to Vogue, arrange now with your newsdealer to have the Smart Fashions for Limited Incomes Number come to you punctually. If you subscribe to Vogue, be sure to tell us your Summer address three weeks before you want your first copy of Vogue delivered there.





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*The Perfume of Old-Fashioned  
Gardens and Tender Memories*

Lilas de Rigaud is unmistakably lilac—inimitable, exquisite, perfect. Fresh from the old memory-haunted Gardens of Other Years.

Lilas is so wonderful, so different—it is not like perfume, but more like real flowers—dewy-fresh, fragrant, pure.

There is nothing of the "artificial odor," the "manufactured scent," about Lilas. It is true to nature, full of the luring call of Spring and of green growing things.

### Lilas de Rigaud Extract

In slender aristocratic bottle with gold label and cut glass stopper, tied with lilac silk cord, an irresistible package for \$3.50.

### Lilas de Rigaud Toilet Water

Make lavish use of the contents of this tall, slim, gracefully shaped bottle with the sanitary glass sprinkler top. You'll think the old lilac bush "back home" is raining odorous dew upon you. Price, \$3.50.

### Lilas de Rigaud Talcum Powder

Delicately fragrant with the suggestion of a Spring morning in the Old Garden. Dainty and fine and absolutely pure. In sanitary glass jar with patent sifter top—50 cents.

Lilas de Rigaud Sachet Powder,	\$1.50
Lilas de Rigaud Face Powder,	1.00
Lilas de Rigaud Cold Cream,	.50
Lilas de Rigaud Bath Salt,	1.00

For sale in all high class Toilet Goods Departments.

Send 15 cents to Riker-Hegeman, 340 West Fourth St., New York City, for a charming little bottle of Lilas de Rigaud Extract or Sachet or a sample of Rigaud's world-famous Mary Garden Perfume.



## EVERY MAN HIS OWN DECORATOR

THERE has long been a feeling among us that our native art is somewhat gray and drab, and that color finds little expression here. We have gone to the east and learned with amazement the possibilities of color. Awakened to its beauty, we have tried to transplant this color to America. In dress, in decoration, in architecture, and in painting there has come a new interest in the beauty of color. We have even tried experiments in decorating the outsides of buildings with inset tiles in color and in using colored tiles for roofs.

All this is excellent and in the right direction, but our efforts at self-expression in color show a lamentable lack of a fundamental knowledge of the language of color. The artist, the exceptional decorator, and the architect may attain success, but the rank and file, the people who live in the houses and to whom building and decorating homes is an affair undertaken only once or twice in a lifetime, stand between the devil (which is to say, with apologies, the average decorator) and the deep sea of their own ignorance. Their own feeling for color in decoration may really be excellent, but they lack confidence in their taste, and so, through timidity, turn the house over bodily to the professional decorator. This person, unless he be that rare individual, a decorator who is also an artist and a psychologist, will construct for them a home, the rich formality of which expresses no jot of their personality.

Or, on the other hand, falling back on that familiar support of the uninitiated, "I know what I like," the home-maker may evolve a house in which the essential laws of harmony and contrast are overlooked. Then riotous discord ensues, or rooms decorated in colors, warm in themselves, appear cold and formal because they lack the contrasting note of some cold color.

### THE GAP BETWEEN A HOUSE AND HOME

In either case, it is apparent that the house does not express the personality of its owner. The remedy is obvious: intelligent cooperation with a trained and intelligent decorator who will subordinate his own personality and strive to understand that of his patron and to express it in accordance with the recognized laws of decoration. No layman can hope to understand all the complicated problems of ventilation, lighting, wood-finishing, painting, papering, and furnishing which remain after the architect has finished his work. It is the bridging of this gap between the constructed house and the livable home which is the decorator's excuse for being.

The intelligent decorator exists. He is rare, it is true, as are most good things in life, but proportionally he is much less rare than the intelligent patron. In the interest of the householder who craves the knowledge that will make him master instead of victim of decorator and shop-

keeper, a course in the study of color was recently organized by Henry J. Davison, a decorator whose reputation is established, and whose striking success in the decoration of the Lawyer's Club attracted widespread interest about a year ago. This course, which consists of three sessions of one hour each, and one of two hours, is designed to teach the fundamental facts and theories about color.

### TO DECORATE, NOT TO FURNISH MERELY

That this course fills a real need is proved by the enthusiasm with which it has been received. Originally given in January at Mr. Davison's studio in New York, under distinguished patronage, the course attracted so much interest that two divisions of the class were necessary. In March, the course was repeated in Baltimore for a class composed of thirty well-known women of society, and in April at the request of the School Art League of New York, two lectures summarizing and simplifying the material presented will be given at the Metropolitan Museum of Art for the benefit of teachers and pupils of the public schools.

Simply and informally given, the talks composing this course were related directly to the practical problems of interior decoration. In the first lecture, the alphabet of color was discussed. Such fundamentals as primary and complementary colors, the formation of the color circle, shades and tones, and grayed colors were illustrated by admirably designed charts and by the actual mixing of colors on the palette. The second lecture was devoted to the grammar of color. Drapery stuffs were shown and their color analyzed by the eye into its component parts. The psychology of color was discussed, the relations of warm and cold colors, and the telling use of advancing and receding tones in the decoration of rooms.

In the third lecture Mr. Davison showed examples of his work and discussed specific problems encountered, such as the problem of excessive light in the high city apartment, and the lack of restful wall space. An interesting scheme of decorating rooms in sequence involved carrying the tone of the floor color of one room to the walls of the next and the ceiling of the third, thus disguising the box-like effect produced by so many apartments. A useful general principle laid down was that, on entering the room, one should first be conscious of the floor (which as the foundation and the place of strongest light should be in the darkest tone), then of the walls, and third, of the draperies.

The final lecture began with the practical mixing and matching of colors by the "students." Lantern slides giving views of palaces of Europe and palatial homes in America were shown, and furniture of various kinds was discussed. The effective use of paneling and a word of warning as to its abuse was a side issue also briefly commented upon.



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A new *La Mode* suggestion  
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your Summer home.

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maid's appearance, buy *La Mode*

They are well made, cor-  
rect in cut, and chic; may  
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quality and is on the inside front  
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*La Mode* Dresses are sold in  
Greater New York by B. Altman &  
Co., Abraham & Straus, Best &  
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& Co., R. H. Macy & Co., Jas.  
McCreery & Co., Saks & Co.,  
Stern Bros., John Wanamaker and  
others, also by reliable dealers  
throughout the United States. If  
your particular dealer does not  
carry *La Mode* or is out of stock,  
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**HAYS & GREEN**

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Write for illustrated folder,  
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Over 30 Years



Hand Made

Grace of design is manifest in the  
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BOOT SHOP

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gowns—your figure—your  
entire appearance—will be exquis-  
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DeBevoise Brassieres for 1914 combine smart  
style with refinement and comfort, securing  
the ideal interpretation of the graceful,  
"uncorseted" effect. Beautiful materials and  
workmanship, fully guaranteed.

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At All Good Stores**

Style No. 2118 shown above is one of our new "Un-  
derbodice Brassieres"—made in a variety of materials  
and prices—the type of Brassiere that perfectly ful-  
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Sold by Grocers in every Clime

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Hats, Gowns, Waists, Veils, Neckwear

*The Only House in New York Catering Exclusively to This Class of Trade*

Strictly high class. No competition, as our designs are our own, and materials our own importation.

Our Best Models in Black Reproduced in White

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Your old Willow Plumes can be made into either of these effects, only \$2.00.



THESE are photographic reproductions of Fancies that were made from old willow plumes. The charge is only \$2.00. For dyeing or cleaning, 75 cents extra. Your feather will be returned promptly and I prepay all express or mail charges and refund your money if you are not satisfied. I make a specialty of cleaning, curling, and re-making French Plumes, Paradise and Aigrettes. Write for illustrated circular showing other styles and also what can be made from French Plumes or any old feathers you have.

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SECOND FLOOR

PHILADELPHIA, PA.

## THE LADY of the HOTEL

The Hotel Adds a Real Hostess to Its List of Attractions and a New Profession Looms up on the Feminine Horizon

**M**ATERIAL luxury—the aim, the explanation, one might say the excuse for this age—is the aim of the modern hotel, at least. Almost every imaginable device for comfort, convenience, and pleasure seems already to have been provided in them, and yet an ingenious management continues to conceive of new methods of service which are at once recognized as having been dire necessities all along.

The last addition of this kind is the hotel hostess. Her office affords considerable more opportunity for services of various kinds than has ever before been placed within reach of travelers, at least in any such comprehensive and individualized way. She is not a mere "bureau of information," furnishing such simple facts as streets and numbers. She is rather a friend and counselor for the guests of the hotel, opening doors which lead into the interesting official and semi-social life of a great city.

#### A REGISTRY FOR CLUBWOMEN

The questions asked of a hotel hostess in a single day show how great and far-reaching has been the need for her, and how much less pleasure there has been in the world without her than there promises to be now that she has come. One of her greatest services, perhaps, is that which she performs for the visiting clubwoman who goes to her, for instance, with the question, "How can I meet the president of the New York City Federation of Women's Clubs?" Belonging to the Federation herself or having friends within it, the hostess is able to make the introduction.

Clubwomen have special reason to be pleased with the registry system which has been developed by one of the most expert of the hotel hostesses. Through it a duly accredited clubwoman from the remotest hamlet finds it possible to be brought into relation with such New York clubs or clubwomen as she may care to reach. Since women's clubs are so important an element in the affairs of communities, big and little, the establishment of a means of easy communication and exchange of experience among their members must inevitably make for greater efficiency in their work.

#### "SAMPLE SITUATIONS"

The next question may be asked by a man who is attempting to select from among many plays of which he knows little one that will please a party of men and women whom he has invited to be his guests at the theatre. The hostess is able to give him a detailed description and criticism of plays which is infinitely more helpful than the brief newspaper announcements that are usually a visitor's guide to the drama of the moment.

Another problem which only a hotel hostess could solve is that of a group of energetic sightseers, in town for only a day or two, who have with them an elderly relative who is unable to go about, who can not be left alone, and who is not interested in the particular things which appeal to the others. The hostess solves this problem by finding on

her lists exactly the right companion, some woman of culture and charm, who knows New York and spends her days in acquainting other people with its beauty and fascination, and as a result, the oldest member of the group of visitors is perhaps the one who gains most from her short stay. She sees only those things that especially interest her, and has an associate for each day who is congenial to her.

From these "sample situations" it can be seen that the requests for advice that come to the hotel hostess are many and varied. It is a curious thing that men very often appeal to her instead of to the men connected with the hotel management, for even such things as the addresses of reliable tailors and haberdashers—and florists.

#### SCOPE FOR ORIGINALITY

The possibilities for service that can be developed by a thoroughly well qualified hotel hostess are nearly limitless, and granted initiative and energy, as well as proper social qualifications, a very original department can be built up. The position calls primarily for social experience, as the rôle to be filled is somewhat that of a hostess in private life who is called upon to suggest entertainment for out-of-town guests.

It is essentially a position for a woman of culture, for only one who has the self-poise and the broadmindedness developed by wide social experience can successfully meet the many needs of the traveling public, made up as it is of persons whose status and training represent nearly every social grade.

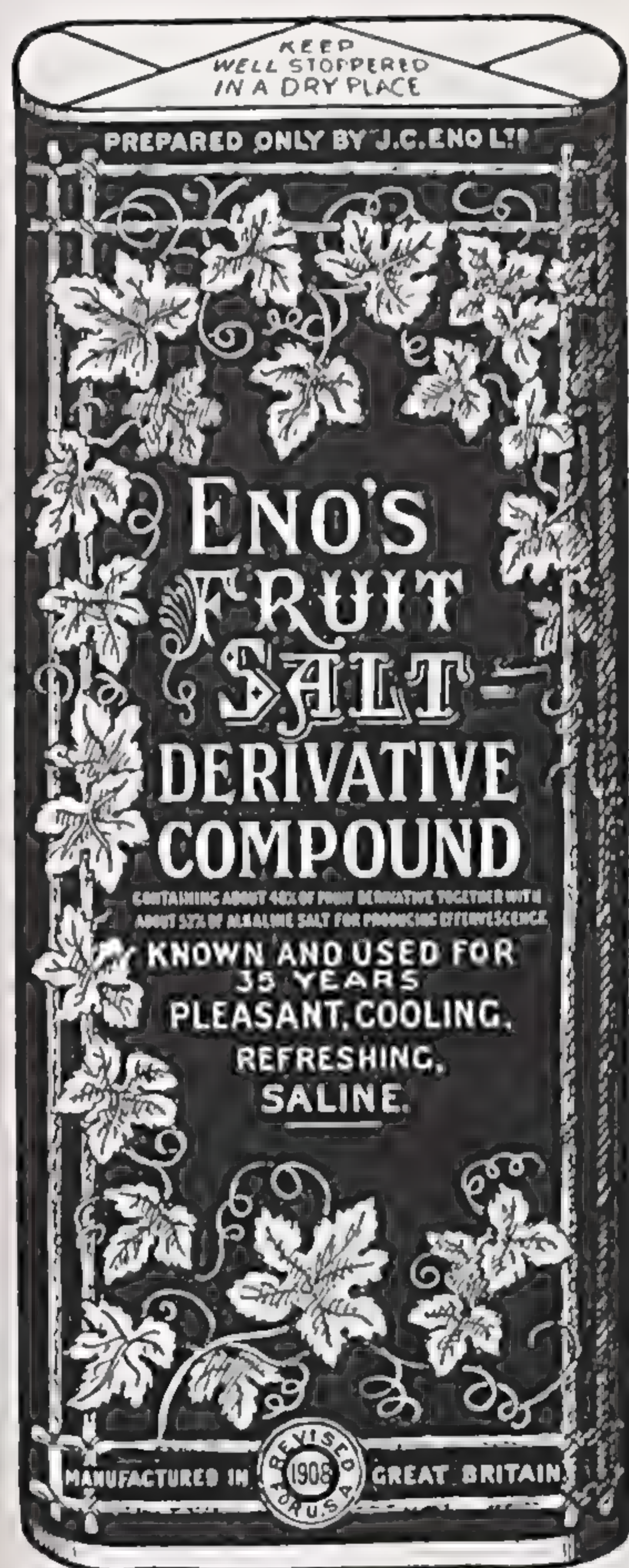
#### HOW TO BECOME A HOTEL HOSTESS

The question of how women shall prepare themselves for such positions is a natural one, but rather a difficult one to answer. The experience of Mrs. Lois P. Hughes, who is the hostess at one of the large New York hotels, has been somewhat unusual. After the death of her mother, which occurred when she was very young, her father planned the thorough education of herself and her two little brothers in the field of current events. Each child was required to read a daily paper and to select from it some article that seemed of especial interest. These various selections were presented at dinner, and discussed with the father—a method of producing an interest in current events that might well commend itself to other parents. Added to this were the training of the schools, life in official circles at Washington, and social experience in several cities, and the result is proving to have been an excellent preparation for a position that makes the most exacting demands on tact and knowledge.

No woman could have a more interesting profession than that of hotel hostess, and it is one quite in line with the modern demand for altruistic expression; for the fundamental duty of the hotel hostess is to add to the sum of the comfort and happiness of those with whom she comes in contact in her professional capacity.







## THE EVER-POPULAR HOUSEHOLD REMEDY

which has now borne the stamp of Public approval for OVER FORTY YEARS

# ENO'S "FRUIT SALT"

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### Pleasant to Take, Refreshing and Invigorating

There is no simpler, safer or more agreeable aperient which will, by natural means, get rid of dangerous waste matter, without depressing the spirits or lowering the vitality.

### IT IS VERY BENEFICIAL IN ALL CASES OF

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It is everything you could wish as a Simple and Natural Health-giving Agent.

**It can be safely used every day even by invalids and children.  
The best of all household remedies at all times.**

Gentle and safe in its action, it does not cause griping or weakness. Always keep it in the house or in your travelling bag, in readiness for emergencies.

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with a most interesting collection of coat suits, afternoon and dinner gowns, dancing frocks, lingerie and tub frocks.

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## Celebrated Hats

*for Women*

Exclusive shapes and fashions with distinctive individuality demanded by women of fashion.



178-180 FIFTH AVENUE  
NEW YORK



## SMART FASHIONS for LIMITED INCOMES

(Continued from page 52)

Dainty Summer Frocks  
at Little More Than Cost

IT is quite possible to get very modish summer frocks for very little money. There are many inexpensive materials that are charming for tub frocks if they are well made.

Davis & Ginsberg dresses are well cut after expensive patterns—well put together—and evenly stitched. There is an air of distinction and good taste about each one of them. That is why they are carried by leading Department Stores all over the country.

Model Illustrated No. 302  
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minutes. Some of the cotton crêpes also are excellent for a negligee such as this. They come in lovely colors and do not need any ironing at all. Voile and marquisette are also practical fabrics, and, of course, for the hot weather, there are batistes and muslins that are admirable. The model sketched is a French one, and is both original and graceful.

The French idea of the well-dressed woman should always be borne in mind because of its insistence on the importance of accessories, particularly on good gloves and good shoes. There should be added to these two requisites an equally important one, the good hat. The woman who strives to dress smartly on a small allowance will do wisely to make sure of hats, gloves, and shoes in planning her wardrobe as each season comes around. It is better to trust to luck in discovering gowns and wraps at reasonable prices than to buy cheap gloves, ordinary shoes, and hats that are not chic. Many a woman who knows this secret wears her gowns year after year, but never appears in any but the best and most exquisitely fresh gloves and shoes and hats.

## HAND AND GLOVE WITH FASHION

Not only is it a mistake to economize in these accessories, but it is practically impossible, for in gloves and shoes there is no such thing as a good-looking substitute for the best. Many an inexpensive frock has an air of distinction, but gloves and shoes other than the best proclaim their inferiority at once, and so loudly that they ruin the entire effect of a costume. To carry out this suggestion, it is not necessary to have satin slippers for every frock, or to indulge in any of the extravagances which are such an overwhelming temptation to the woman who appreciates the great power of smartly clad feet. The wisest way is to plan for shoes among the first purchases, and not to attempt to buy them out of a very small, leftover sum. In fact, fifty or sixty dollars should be expended on gloves and shoes.

The first hat of the season should be black in color. It is often possible to get a smart model for twenty dollars. This sum for a really good hat is reasonable and yet is quite enough to spend for a hat designed to serve only the two months or so before the hot weather begins. After the first spring months, the prices of hats are reduced to such an extent that it is possible to find something quite elaborate for about eighteen dollars. The investment that pays best in summer millinery is the plain hat to be worn with separate white skirts and simple, tailored blouses.

## EXTRAVAGANCES TO BE AVOIDED

One spring extravagance that it is possible to avoid easily is that of paying six or seven dollars for a tulle ruff. The better ones cost this much in the shops, yet there is nothing easier to make at home, and with the ribbon the cost need be no more than two dollars. Every one is eager to wear a ruff of some kind at this time of year, for there is nothing more essentially spring-like and becoming. A ruff should be made to match a costume if the color of the costume is at all adaptable.

Lace veils offer another opportunity for making a small income go a long way. They are economical the year round, especially so in the summer when dampness soon destroys the very delicate mesh of a fine meshed face veil. The lace veil is smarter, also, than any other, and three, a black, a brown, and a white one, are sufficient for a season.

A pretty touch for a spring suit has been suggested by Chéruit. It is a nar-

row belt of self material that fastens at the front under a small flat bow, also of the material, and finishes at the back in two ends, eighteen inches long and of the same width as the belt itself. The belt is not more than an inch and a half wide, and across the bottom of each of the hanging ends is a two-inch-deep string fringe which matches the material of the belt in color.

## AND STILL TAFFETA

The new soft taffetas are very satisfactory for the blouses that match a suit, more satisfactory, in fact, than are the transparent materials which have been used so much of late and which require such elaborate underbodies.

The shade known as cyclamen is especially good in taffeta and it has all the enlivening qualities of coral or cherry, yet is not so likely to become monotonous if worn constantly. This same color is pretty and practical for a dancing frock. Blue, either in a deep sapphire or an old-blue shade, may be used nicely in combination with it. A skirt of cyclamen taffeta with a bodice of silk net in the same color, trimmed at the neck with a bit of silver lace and girdled with blue ribbon, would be attractive.

So little fitting is necessary nowadays that almost any one can make a simple dancing frock if a good pattern is provided. Such frocks have almost no lining at all and are usually made on an unstiffened foundation of mousseline or flesh colored chiffon.

## COURAGE IN USING THE SHEARS

The girdle is the one firm anchor for the top part of a gown, and it is a simple matter to adjust the upper draperies beneath it. Evening gowns depend largely for their smartness on the way the neck is cut in the back, and the successful dressmaker appreciates the importance of such a point, but many a woman dresses unbecomingly all her life because her clothes are made by some one who is ignorant of it. A dance frock should be very low at the back now, but it may be brought as high in the front as is desired. It is surprising how much the effect of a gown is improved by the low cut in the back of the bodice.

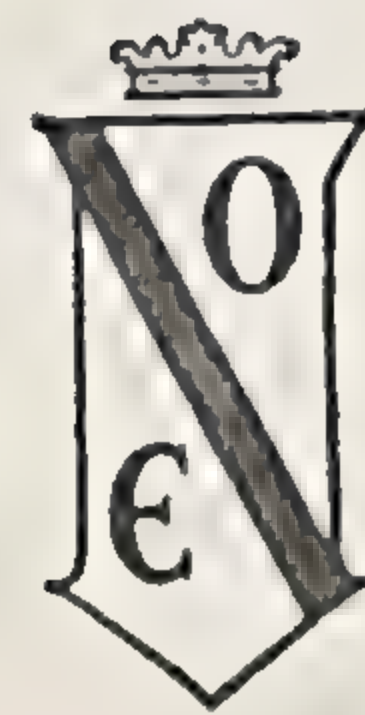
An excellent dancing frock for a woman with a limited income is one of dark blue satin. A new model in this material has a skirt—short, of course—draped in at the back of the hem, and a bodice entirely of dark blue net over a white chiffon foundation. There is a girdle of dark red velvet.

Nothing could be more effective for the trimming of a summer evening frock than the ribbon edging introduced by Lucile last winter as a finish for tunics and sleeve draperies of silk net. Sometimes a ribbon that matches the net is used, but more often it is of a contrasting shade.

In the wash-goods departments of the large shops, a new material has appeared that promises to be a great success. It is a combination of ratine and crêpe, with an effect of linen, and it comes in any of a long list of colors as well as in black, cream, and white. The width of the material is twenty-seven inches, and the price is 25 cents a yard.

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# MUSIC

## Calendar

## MUSIC NOTES

MARCH 24 TO 28 INCLUSIVE, AND MARCH 30  
Century Opera House, 8:15 p.m., "Martha"; March 25 and 28, 2 p.m., "Martha."

THURSDAY, MARCH 26

Carnegie Hall, 8:15 p.m., program of Wagnerian music, Philharmonic Society.

FRIDAY, MARCH 27

Carnegie Hall, 2:30 p.m., Philharmonic Society, same program as on preceding evening.

Aeolian Hall, 8:15 p.m., choral concert of Russian liturgical music, by the St. Nicholas Cathedral Choir.

SATURDAY, MARCH 28

Carnegie Hall, 8:15 p.m., Beethoven's Mass in D, Oratorio Society.

SUNDAY, MARCH 29

Carnegie Hall, 3:15 p.m., people's symphony concert.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MARCH 31 TO APRIL 4 INCLUSIVE, AND APRIL 6

Century Opera House, 8 p.m., "Natoma"; April 1 and 4, 2 p.m., "Natoma."

TUESDAY, MARCH 31

Carnegie Hall, 8:15 p.m., choral concert, Schola Cantorum; program of modern French music.

Aeolian Hall, 3 p.m., joint recital, Estella Neuhaus, pianist, and J. Howe Clifford, reader; 8:15 p.m., chamber music concert, Zoellner Quartet.

SATURDAY, APRIL 4

Carnegie Hall, 3 p.m., piano recital, Josef Hofmann.

SUNDAY, APRIL 5

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

APRIL 7 TO 11 INCLUSIVE, AND APRIL 13

Century Opera House, 8 p.m., "Traviata"; April 8 and 11, 2 p.m., "Traviata."

TUESDAY, APRIL 7

Aeolian Hall, 8:15 p.m., chamber music concert No. 6, Kneisel Quartet.

SUNDAY APRIL 12

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

APRIL 14 TO 18 INCLUSIVE, AND APRIL 20

Century Opera House, 8 p.m., "Tannhäuser"; April 15 and 18, 2 p.m., "Tannhäuser."

TUESDAY, APRIL 14

Aeolian Hall, 8:15 p.m., Mendelssohn Glee Club.

WEDNESDAY, APRIL 15

Aeolian Hall, 8:15 p.m., Singers' Club.

Note.—There will be performances in the Metropolitan Opera House on Monday, Wednesday, Thursday, Friday, and Saturday evenings and on Saturday afternoons. The weekly repertories and casts will be found in the morning newspapers of the preceding Wednesdays.

IT was hardly reasonable to expect that the last of the season's operatic novelties, "L'Amore Medico," would win as large a measure of public favor as did "L'Amore dei Tre Re," for such a sweeping success as Italo Montemezzi's lyric drama scored in New York is not of frequent occurrence. The enthusiasm of those who had been studying the score encouraged the belief weeks ago, however, that Ermanno Wolf-Ferrari's latest venture would prove to be a delightful addition to the repertory of the Metropolitan Opera Company—certainly a far more enjoyable offering than the two futile works introduced to us by the visiting Philadelphia-Chicago organization which made four trips from the Quaker City to New York, and the puzzling allegorical mélange by the composer of "Louise," which was presented by the local forces.

### EVEN MARY GARDEN IS INSUFFICIENT

Just why Cleofonte Campanini gave Massenet's "Don Quichotte," as the first of his four performances in New York it is hard to understand. True, it enabled him to bring forward immediately the famous Italian baritone, Vanni Marcoux, whose knight of the doleful mien, histrionically considered, is a portrayal of unusual power. But La Belle Dulcinea of Massenet's "Heroic Comedy in Five Acts"—a very different creature from the Dulcinea of Cervantes's immortal novel—did not reveal the principal box-office magnet of the company, Miss Mary Garden, to any advantage whatever, and the skill of the distinguished Marcoux and the efforts of the general manager and musical director added little to the interest of a work that lacks inspiration and emotional vitality.

### MASSENET'S "DON QUICHOTTE"

To Henri Cain's adaptation of the drama "Le Lorrain," constructed about Cervantes's grotesque cavalier—a melancholy concoction which not only transforms Dulcinea into a conventional courtesan, but saps from the character of Don Quichotte its finest qualities—Massenet has attached music of a mournfully monotonous and unoriginal variety. The only episode in the first act which catches the ear is the "Mandolinata," with its vapid melodic intervals, and the only episode in the second act that is rhythmical in pulse and energy is the passage leading up to the tilt with the windmills.

Distinctly better are the third, fourth, and fifth acts, though Massenet has drawn liberally upon the invention of other men, adopting in the death scene, for instance, a beautiful orchestral effect from the final pages of Moussorgsky.

(Continued on page 124)





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## M U S I C

(Continued from page 122)

sky's "Boris Godounov." There is something distinctly incongruous, however, in the organ tones that accompany Don Quichotte's address to the brigands in the third act, and though the rhythmical movement and light melodic vein of the fourth act, which culminates in a duet between the venerable knight and his unworthy idol—effective principally because it throws a little light into the darkness of the score—brings pleasant relief, the composer's attempt to introduce local color is superficial in the extreme.

Worthy of mention, perhaps, are Sancho's tirade against women, delivered while Don Quichotte is composing amorous verses; the fugal chorus in the third act somewhat reminiscent of Boito's "Mefistofele"; the dialogue between the two companions in the fourth act; Sancho's denunciation of the railing throng, and the final scene of the last act. It may well be doubted, however, whether "Don Quichotte" ever will find its way into New York again. Certainly the work is not suited to so large an auditorium as that of the Metropolitan Opera House.

### FEVRIER'S "MONNA VANNA"

Even more empty and fatuous an opera than "Don Quichotte" is Henri Fevrier's lyric setting of Maeterlinck's "Monna Vanna." If this score shows a distinct advance over the composer's earliest effort, "Le Roi Aveugle," which was presented for the first time on May 8, 1906, in the Opera Comique of Paris, listening to that insignificant little work must have been an ordeal, indeed. Here and there in "Monna Vanna," to be sure, one may discover details of orchestration, particularly in the use of the wood-wind choir, which are worthy of recognition; but the music in general is so lacking in distinction, vitality, and force, so trivial, so banal, that it drags Maeterlinck's drama into the gutter.

There are successions of phrases borrowed brazenly from other works—sweetly sentimental mediocrities in the style of Massenet; melodic exuberances patterned after Puccini; surging orchestral climaxes couched in the idiom of Wagner, mingled with bombast and clap-trap that might have been lifted from the pages of "Pagliacci." It is questionable, indeed, whether patrons of the Metropolitan Opera House ever have heard as irritatingly rapid an opera as Fevrier's "Monna Vanna," and this is said without forgetting Converse's "Pipe of Desire," Damrosch's "Cyrano," Herbert's "Natoma," and Nougue's "Quo Vadis."

Strangely enough Mary Garden's impersonation of the title rôle was not only vocally but histrionically weak. If Monna Vanna had been the kind of woman the famous soprano presented for inspection, emphasizing her perverted interpretation of the part—a portrayal that seemed almost like a parody of the original—by garish and inappropriate costumes, Guido's refusal to believe in his wife's honesty would be justifiable. An anemic Thais was this,—cold, heartless, artificial, not a pure-hearted woman ready to sacrifice her honor for the sake of the public good.

### CHARPENTIER'S "JULIEN"

Though "Julien" does not fall into the same class as "Don Quichotte" and "Monna Vanna," it is to be feared that Giulio Gatti-Casazza made a rather unfortunate choice when five years or so ago he procured the rights to the pro-

duction of this work. If it is true, as gossip has it, that the Metropolitan Opera Company contracted in advance for the privilege of giving the first production of Charpentier's latest opera in order to prevent a famous competitor from reaping the possible benefits of such an undertaking, Oscar Hammerstein's influence in operatic affairs has not ceased entirely, though the free-lance impresario is not in the running at present. However, the general manager of our big lyric theatre gave of his best.

### TO DROWN THE STAGE-SHIFTING

The obviating of the many technical as well as the musical difficulties of the opera are formidable. Evidently Charpentier had no thought whatever of material obstacles, as, for the interludes between the complicated changes in the first act, he wrote music far too light to cover the inevitable noise of shifting the scenery. By dividing and subdividing the chorus and grouping the singers in various angles of the stage—not only out in the open where the conductor's baton can be seen, but in the wings and behind the back-drop where his rhythmical directions can only be conveyed by mechanical contrivances or a chain of assistants—he has made demands that are almost impossible to fulfill completely.

But Giulio Gatti-Casazza approached his troublesome task with characteristic determination, and, supported by such experts as Giorgio Polacco, who had charge of the orchestra, Francesco Romei, chief of his musical adjutants; Edward Siedle, technical director; Giulio Setti, chorus master; and Jules Speck, stage-manager, he gave a production which would have delighted the heart of the composer, no doubt, had he carried out his promise of coming to New York.

As a matter of fact "Julien" is not a novelty in the usual sense. Some hundred pages of the piano score are new, but the rest of the music was taken over with little change from Charpentier's symphonic drama with chorus, "La Vie du Poete"—a work written twenty-five years ago when the composer was a prize-student in Rome, and produced by the St. Cecilia Society of Boston about 1902, with Andrew Lang as director.

### A NEBULOUS MIXTURE

The plot, if plot one may call the nebulous mixture of fact and fancy, tells in allegorical form the spiritual experiences of an artist who tries in vain to realize his hopes and aspirations in the realm of pure art, who descends to earth in disgust, and tries to satisfy his craving for some obscure ideals, and who finally succumbs to drink and dissipation during a night of riotous festivities in the Montmartre district of Paris.

Presumably Charpentier approached his task with the utmost seriousness, but the problem he set for himself overtaxed his creative and constructive powers. No matter what lofty conceptions a composer may have in mind, no matter how true may be the theories he tries to interpret, the value of his work will be judged by its artistic substance. Certain pages of "Julien," it may be conceded, are worthy of admiration, but considered as a whole, the score is nothing more nor less than the work of an unusually gifted young man—the student in the Villa Medici of Rome—disfigured later by the same author, when his creative fires were banked, in a vain attempt to make it available for the lyric stage.



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### CALENDAR OF EXHIBITIONS

**New York.**—Braus Galleries. Paintings by Mortimer Menpes from March 11 to 26. Exhibition of Royal Gardens of England, by C. Wyatt, from March 26 to April 16.

Ehrich Galleries. Exhibition of sixteenth century portraits, including four by Antonio Moro, from March 7 to 28.

Fine Arts Building. Annual spring exhibition of the National Academy of Design, from March 21 to April 26.

Folsom Galleries. Paintings by the late W. C. Fittler, exhibited by Mrs. Fittler, from March 18 to 31.

Keppel Galleries. Etchings by Ernest D. Roth, after March 21.

Knoedler Galleries. Paintings by William Orpen, from March 23 to April 6. Woman's Exhibition from April 6 to 18.

The Macbeth Galleries. Paintings by deceased American artists, from March 10 to 30.

National Arts Club. Exhibition of Hungarian peasant art, from March 12 for an indefinite period.

New York Public Library, Print Gallery, exhibition illustrating the making of an etching, until March 31; Stuart Gallery, fifteenth and sixteenth century engravings, for an indefinite period.

**Philadelphia.**—Pennsylvania Academy of Fine Arts. Annual exhibition, from February 8 to March 29.

means to express clearly and beautifully a poetic interpretation of nature. The delicate and suggestive line of the "Belle Matinée d'Automne" is shown in contrast to the more luminous and atmospheric "Bords de la Vie." Lepère's skill in representing accurate detail, yet detail interpreted, is shown in the "Cathédral d'Amiens, Journée d'Inventaire."

#### THE ETCHING IS THE MAN

The works of Félix Buhot, exhibited at the Keppel Galleries from February 26 to March 21, showed all the transparencies and depths, the brilliancy and the tenderness which were characteristic of the man himself. The etching, "The Pier at Folkestone," shows this in a marked degree. It is one of these etchings which gives almost the quality of painting in the depicting of the wind-blown rain, and the long, wavering shadows of the figures hurrying along the shimmering, wet pier. The exhibition was one of both etchings and dry points.

Other works of especial note were "Les Petites Chaumières," "Westminster Palace" (the plate was shown in more than one state), and "La Chapelle St. Michel-à-l'Estre." Buhot's technique is far from simple, his aim being not to confine himself to any one method but to combine all in an effort to produce the effect he seeks in black and white.

#### MILLET, YET NOT MILLET

The exhibition of eight recent paintings by Horatio Walker, held at the Montross Gallery, from February 24 to March 14, showed a sincere and direct expression of familiar farm types. The "Man Sawing Wood" suggests Millet as a possible inspiration with a clumsiness which is not Millet and without his deeper significance in the depicting of labor and the laborer.

The "Boy Feeding Calves" is a delightful bit of spring landscape with delicate haze and blossoming fruit trees and a very successful interpretation of the young cattle which suggests Paul Potter's love of animals for their own sake rather than as a part of the landscape. Another painting showing a similar sympathetic treatment is "Loading Logs—Winter." The sculpture of Paul Troubetzkoy, exhibited at the Knoedler Gallery until February 28, showed remarkable skill in catching likenesses, and a successfully bold handling of his medium.

(Continued on page 128)



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(Continued from page 126)

Besides works shown before, were portraits of Mr. Charles B. Macdonald, Assistant Secretary of the Navy Roosevelt, a bronze figure of Mr. Thomas F. Ryan, and statuettes or busts of Mrs. Ogden Mills, Mrs. W. K. Vanderbilt, Mr. Charles Crane and his children, the Baroness Robert Rothschild, and William K. Astor. There were also a number of group pieces showing Indians and a mounted cowboy and dogs, and one showing a Russian sleigh.

Added to the sculpture was a sketchy portrait in oil of the Marquise Casati, and a drawing of the Marquise done in black and white.

#### THE PENNSYLVANIA ACADEMY

At the spring reception of the Pennsylvania Academy, when Philadelphia society makes a function of viewing the year's productions in the field of art, the crowd which made a foreground for the pictures was an art exhibit in itself. Color in the frocks, the color that vibrates and glows, commingles and dissolves—topaz and flame color, lapis, violet and lilac, amethyst and emerald, all denoted a growing love for color which found expression in the painting also. The low-tone, gray-quality picture is becoming a thing of the past, and sunlight and the brilliance of flowers and of precious stones are the present delight of artists. Without taking up the mooted question of the superiority or inferiority of this exhibition as compared with that of the National Academy of Design in New York, we may concede without reserve that this was a distinguished exhibition. It was modern; it was not academic; yet it did not give recognition to the freakish and the bizarre in modern art. Its art utterance had "form without formalism," and was a clear expression of the purpose of the artist.

#### THE PUBLIC APPROVES THE AWARDS

The prize awards met with general approbation and, on the whole, adverse criticism was confined to the action of the jury in inviting so many exhibits that only very limited room remained for un-

solicited works. The Temple gold medal went to Elmer E. Schofield for his large, winter landscape, "The Hill Country," which was shown in the National Academy exhibition in New York. "Five o'Clock—June," won the Jennie Sesnan gold medal for Robert E. Spencer, who exhibited "Repairing the Bridge," and "The Grey Mills" at the Winter Academy. To Robert Henri, to whose keen and sympathetic character-studies has been credited a touch of the genius of Frans Hals, was awarded the Carol H. Beck medal for his interpretation of "Herself." Mrs. Johansen (Jean Mc-Lane), received the Walter Lippincott prize for the best figure piece, a portrait of two children, Virginia and Stanton Arnold, which, though brilliant and high-keyed, is justly reproached with a lack of substance in the figures and a lack of harmony between figures and background. Nina Ward obtained the Mary Smith prize (for Philadelphia women only) for her direct and pleasing portrait of "Elizabeth." The award of the George D. Widener medal for sculpture duplicated the award of the sculpture medal at the National Academy, and again recognized the individuality of the work of Paul Manship.

#### GOOD TASTE THE WATCHWORD

Power and taste were the characteristics denoted in the Philadelphia exhibition. The first room, filled by Jonas Lie's paintings of the work on the Panama Canal, sounded a strong note at the outset, but this was gradually toned into something mellower until the final room was reached, with its exquisite tones and harmonies in the pictures of Frieske, Miller, Churchill, and the Hales. Good taste, that watchword of Philadelphia, ruled—that good taste which displays itself in the fine critical faculty of selection. The impression of the complete exhibit was that it was modern, and of high quality, but not wholly vital. No psychology was essayed, no problems of life were touched upon, but a large contribution was made to the beauty and loveliness of our modern day, and there was no sensationalism.

(Continued on page 130)



Copyright by N. E. Montross, N. Y.

With broad, quick brush strokes, Horatio Walker in his "Boy Feeding Calves" paints the peace of farm activity





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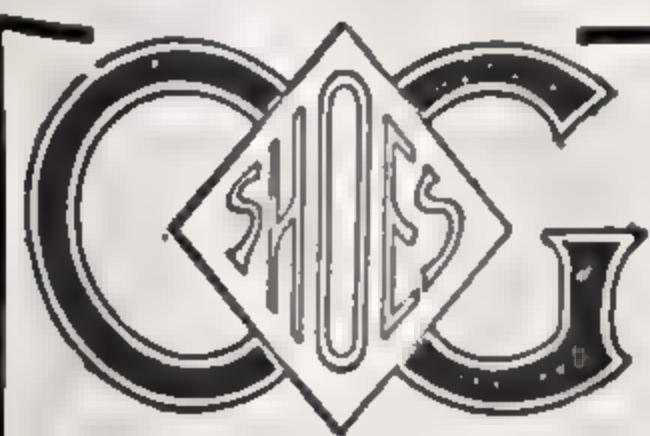
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(Continued from page 128)

Among the extremely refined craftsmen W. R. Paxton is surely the most preeminent. His several canvases, all of quite small size, are carried to the perfection of velvet finish; the tones are pure, delicate, and rhythmically lovely. In this category of the careful and complete must be placed "The Letter," by Mary Brewster Hazelton, and "White and Gold," by Lillian Westcott Hale.

### COLOR WITHOUT ORIENTALISM

Perhaps slightly less exquisite in its brushwork, but no less alluring in its prismatic play of color, is "The Blonde," by Ernest L. Major. In larger tonal masses than these pictures of the Boston group are the works by Frederick C. Frieseke and Richard E. Miller—the "Girl Making Up" and "The Toilette"—the former a harmony of blue and violet, and the latter a glowing spot of orange in a setting of mellow greens. Near these pictures were hung the "Winter Morning," by Charles Rosen, and "The Blue Gulf Stream," done in a wonderful glowing blue, by Fred J. Waugh; this picture shows the ocean in very different mood from that of the "Roaring Forties" of several years ago. There was the tremendous power of the sea; here, its marvelous, tranquil beauty. In landscape, there were few canvases that were distinctly notable, though the works of Schofield, Redfield, and Gardner Symons have always the quality of vigor. Their direct, free transcription is convincing, but inspires little enthusiasm. The one landscape previously shown in New York ("The Waterfall," by John S. Sargent), though dexterous is not convincing. Beyond that dexterity one does not feel the knowledge of nature as one feels in his portraits the knowledge of human nature. Pleasing quality, freshness, and decorative feeling marked the two canvases by Daniel Garber, "Lumberville" and "Over in Jersey."

In the direct manner of painting of Sargent was the quartet of portraits by Leopold G. Seyffert, who has attained

within the past few years a high place as a portrait-painter. His design is simple—at times simple almost to bareness—but his brushwork is so skilled and so workmanlike as to interest and charm.



Courtesy of Keppel Galleries

It is the gale in the heavens and over land and sea that Félix Buhot depicts in his etching, "Pier at Folkestone," seizing it at that swift moment when the light breaks through

It is a distinguished technique, resolute yet reserved. The portrait of Charlton Yarnall, as well as that of Mrs. Harold Sands, was a distinct asset.

Of a different quality is the work of Howard Cushing. To him subject and design are more to be desired than brushwork; to him modern fashion is pertinent and paintable. He is of his time, reflecting the taste of the day and becoming, in some measure, the historian of its mode.

## VOGUE POINTS

TAFFETA—the Paris openings left no doubt of it—is the material of the hour. More than half of the models that were shown by the great houses of the great capital of France and of Fashion, were of taffeta. The silk crêpes and crêpe de Chines which have been so conspicuous, pale into insignificance by the side of taffeta. Very few satins are used, and metal brocades have almost disappeared; the couturiers are, in fact, taffeta mad.

THIS prevalence of taffeta implies other things,—as the disappearance of the oriental in dress, for taffeta does not lend itself to oriental lines. Nor does the taffeta of the day appear in oriental colors. Rather, it is made in lovely shades of rose either plain or shot with white or silver-gray, and in all shades of blue, from the palest of baby blue to a deep navy blue, but violet is never seen. It also comes in tea-rose, mother-of-pearl, and hortensia.

SHOT taffetas are often embroidered in fine silk thread to match. For instance a costume of *café au lait* shot

with pale blue is embroidered in *café au lait*. This embroidery appears on certain parts of the jacket or bodice, but is not used for borders. Bordered materials are, it appears, unknown.

FOR daytime dresses taffeta should be of one of the light shades of tan, known by the different names of mastic, *café au lait*, and *faune*. Champagne, noisette, and caramel are particularly smart. These colors are usually combined with some black material, either velvet, satin, taffeta, or jet. Many of the taffetas are striped, and black or blue striped at intervals with brilliant colors is very popular. Americans call it "Roman-striped;" Parisians call it "*écossaise*," or Scotch-striped. Chéruit uses it shirred very full as an apron tunic on frocks of black satin.

STRIPED taffetas are not used for entire frocks, but for trimmings, overskirts, or linings of sashes and draperies. Although even the new supple taffeta possesses a certain stiffness, it is not sufficient for the dress of the day, and so is frequently lined with other taffeta.



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*from*

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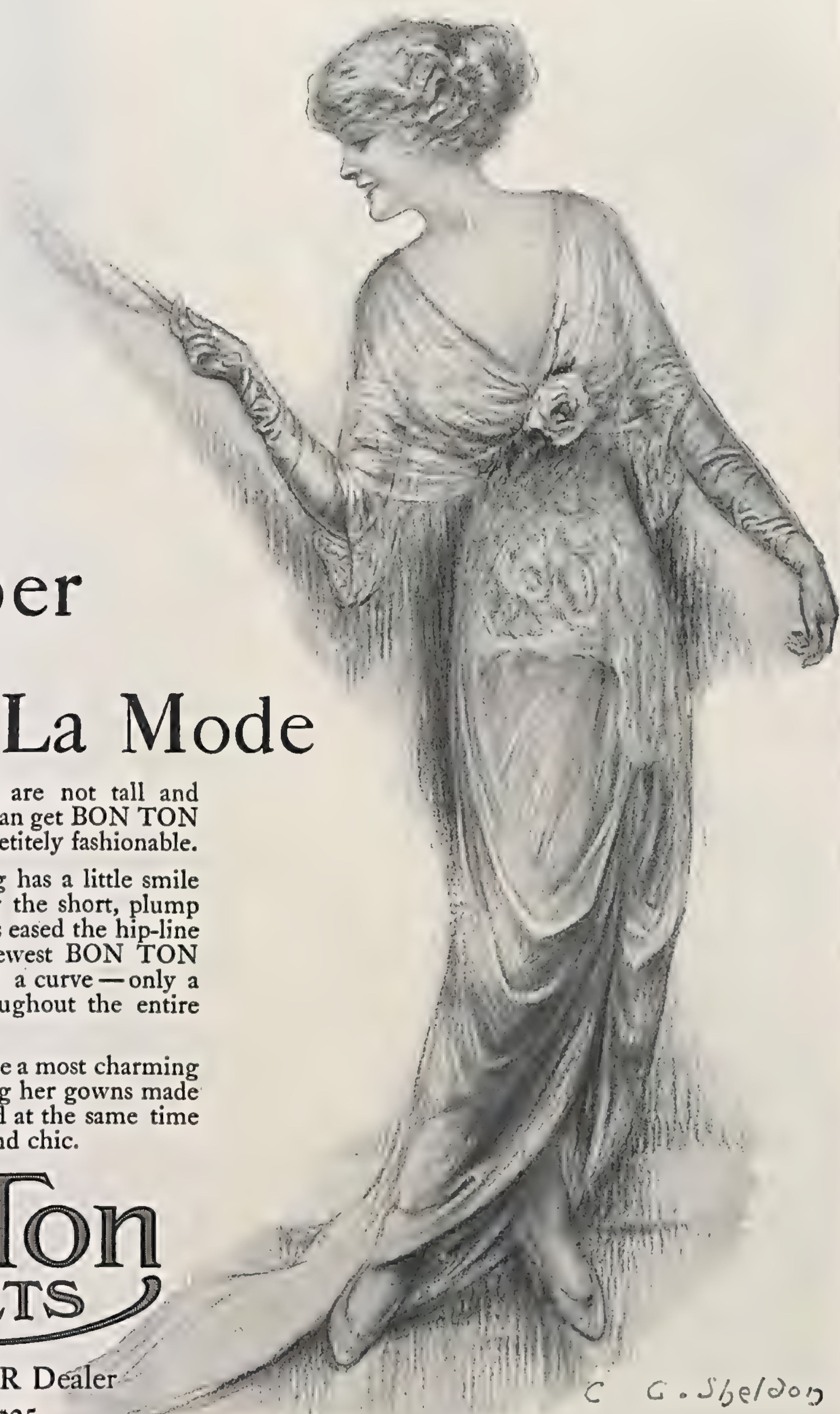
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*Organdy cap and short apron of dotted Swiss for waitress or parlor-maid. From Joseph*

## THE MAID'S COSTUME

(Continued from page 78)

The two illustrations at the left and right at the top of page 78 show examples of the chambray and white linen dresses which are used as morning costumes for housemaids or waitresses. The first photograph shows the long apron required for a housemaid and permissible for a waitress during the serving of breakfast. This morning apron should be plain, have a bib and bretelles, and be worn with collar and cuffs to match. A very simple scalloped edge, such as is shown in the illustration, is correct, although a plain or a hemstitched hem is perhaps even smarter. The waitress need not change her light dress before serving luncheon, if the meal is to be an informal one at which no guests are present, but it is an essential of correct form that she discard the long apron for a shorter one such as appears in the illustration at the upper right.

If guests are expected for luncheon, either a black dress or the livery of the household—in gray, brown, or prune, as the case may be—or a dress of French sateen, mohair, or of English cashmere, is worn. The standing collar and deep cuffs, which are the correct thing with this costume, should be made of scrim, and match the dainty little apron, which is trimmed by a narrow edge of Cluny lace. Such a costume is illustrated in the middle of page 78.

### OF PERSONAL AND PARLOR MAIDS

A parlor maid, or a maid who assists a butler, is dressed for luncheon, tea, and dinner, either in black, which is preferred by the more conservative, or a color matching the house livery, with apron, collar, and cuffs of scrim or batiste. The cap may be of the same material or be such as is shown in the photograph at the lower left of page 78.

A personal maid, who is apart from the staff of the household servants, wears in the morning a black dress with a short

apron without bib or bretelles. Her collar and cuffs should match the apron, which may be of batiste hemstitched, or perhaps daintily embroidered by hand. A simple model of embroidered Swiss trimmed by Valenciennes lace is shown in the photograph at the lower right of the first page of this article. For the afternoon, it is smarter to replace this apron by one of black silk, which is usually hemstitched at the edges and attached to the waist by black velvet ribbon.

### EXPERT ADVICE ON DRESS FOR SERVANTS

At one excellent shop, complete outfits for maids may be bought ready-made, or one may have one's own ideas executed, as not only the dresses but the aprons, collars, and cuffs will be made to measure. Maids come here at the behest of their mistresses to be completely and smartly equipped. Their morning dresses of chambray, the black or the dark-colored dresses of sateen, brilliantine, or serge are made in the color and style designated by the mistress and reflect her taste and her individuality. The judgment, however, of the head of the shop often assists in the selecting of a smart outfit as well as in overseeing its successful completion.

At this same shop a specialty is made of nurses' outfits. Even the trained nurse may replenish her costumes here, for the uniforms of the well-known hospitals are all kept on hand. The baby's nurse also has a regulation costume. Usually she wears a white linen dress and a five-gored apron with a hem five and a half inches deep and a well-fitted, high bib. In place of this costume, older nurses sometimes prefer a hemstitched kerchief of white lawn with a full-length apron gathered at the waist and finished by two tucks above a deep hem. This is worn over a white linen, a colored chambray, or a plain seersucker dress.





# "Old Things that are Good—Good Things that are New"

By EMMA E. GOODWIN



VENUS GENETRIX

WHEN I began six years ago to tell the women of this country that a more beautiful result in dress was possible by reproducing in corsets the normal, perfect outlines of the human form and following the ideals set forth by sculpture rather than the conventional and arbitrary figures of fashion, I was accused of affectation and my expressions were considered mere "selling talk."

A great authority upon Art wrote: "Never imagine that you can surpass Nature's achievements," and only so far as Art is faithful to Nature, is it truly Art.

Following women's dress for generations we find not so much Art as freakishness—the unusual—the something different, governed by no rules of practical utility, laws of health or standards of good taste. The outer apparel has not so much mattered, uncomfortable and useless as it often is, but in the corset lies one of the prime reasons for good health or lack of it, and for true—tho' unfortunately rare—physical beauty which comes of normal bodily development.

By the two pictures I wish to emphasize my meaning—the perfect body undeformed by artificial means as an ideal stands among the old things that are always good. The restoration of that ideal today by wearing the corset which follows Nature's perfect outlines is one of the good things that is new. Word by word, season after season, I have built upon my original statement as upon a foundation of solid rock—because it is the truth, and today thousands of women are permitting themselves the luxury of normal, healthful and beautiful physical development through the wearing of the physiologically correct corset which I have designed. I have had the favorable criticism of every professional physiologist who has examined my work, and the Goodwin models are used as a therapeutic aid in the restoration of women to normal conditions of health. And all the while I have never lost sight of the beautiful side—the Art as well as the Science of my work—women are more beautiful in physiologically correct corsets, and such corsets never proclaim their presence by unsightly breaks and protrusions underneath the gown, nor disturb the nervous system by uncomfortable constriction of the body at any point.

The facts about corsets of all kinds can be learned from reading, "Corsets, An Analysis," by Emma E. Goodwin, sent upon request to readers of this publication, together with photographic illustrations of the new Goodwin models, system of measurement, samples, etc.

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One woman bought of us a model frock for \$40. She returned the next day and asked for the duplicate for her twin daughter. It

astonished her to learn no two of our gowns are alike. She had it copied by a dress-maker, and we later learned it cost her \$75, but that she was satisfied because she had the original model and at such a low figure too.

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Opera bag of brocade, any color; mirror in bottom. With watch set in pearls, \$17.50; without watch, \$7.50.

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Vanity case of levant leather—any color, silk lined, with mirror (see sample), holding Dorin powder packets. \$2.50.

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SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Toilet Powder and a small bottle of Massatta Toilet Water. LAZELL, Perfumer, New York



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## IN FUJIYAMA LAND

Glimpses of the Clothes, the Customs, and the Smile of a Land in Which to Smile and to Be Daintily Dressed Is Half the Duty of Every Day

SINCE fashion has turned its face so persistently toward the east for inspiration, the dainty costumes of Japan, charming always in their floweriness, have taken on an added interest. However, the fact that the women of the west surfeit their estheticism with the fabrics and colors of mandarin robes and kimonos does not mean that the spirit of the east descends upon them with the garments, and only from descriptions of the costumes of Japan as seen through the almond eyes of a little Japanese maid herself can the real atmosphere of costumes Japanese be borne to us.

A charmingly naive letter from a maiden of the east to a former American schoolmate is full of the sunshine of Japanese gardens and sensitive descriptions of coiffures and sashes, of bows and kimonos.

"*Ohayo*"—which is to say, I see you early, or "the top of the morning to you," the letter begins, and continues:

"You bade me promise in parting to write to you and tell you what my life in Japan is like. God shall judge: I awaken to the sunlight filtering through the *shoji*, my window, which is but a panel of paper. No sheets, no soft pillows, no bed are beneath me. No curtains, no carpets, no chairs, not a piece of furniture is in my room. Those things are the luxuries of self-indulgent occidentals! On a mat, wrapped in a single cover, my back on a wooden bolster, I sleep sweetly, and I dream of birds and flowers. I laugh aloud when I awake, for happiness. The household hears me. A little maid comes running—she takes away my cover, my mat, my cushion; soon there is no sign of a bed and all is in order. The *fusuma*, a screen like a part of the wall, which slides in a groove, is pushed away, and, full of fire, the sunshine enters. All the air is warm and light. There, at the end of the room, is a bamboo case containing five branches of chrysanthemums, gathered because I am named for them.

"I betake me to my bath where the others are ahead of me, my mother and my little sisters, laughing in the water. They welcome me with charming gestures and the most bewitching faces in the world. My little sisters are genuine *objets d'art*—you should see them.

### THE CEREMONY OF THE COIFFURE

"On the days I have my hair dressed, the ceremony (and it is not any too agreeable) takes at least two hours if a very fine one of the eight coiffures known to us is to be arranged. Such a coiffure is constructed not only with the aid of hairpins, but with many little twists of colored crêpe, or silk-covered wire. I make mine last three days for, thanks to my wooden pillow, it does not in the least show wear. In Japan untidy hair is inexcusably bad form, and you do not need to have me tell you that no one ever does her own hair. We have an old servant, O-Apricot, who is most skilful in this art, and when my turn comes she applies herself with her whole heart, puts on no end of beautifying oils and unguents, and practises all manner of wise Japanese secrets. The coiffure of a marriageable young woman is an important affair, and it must appear so at first glance.

"By way of decoration to-day I wear a tuft of roses at the end of a long tortoise-shell pin, and never a hat! Hats are costly and we of Japan are economical. Besides, to call hats ornamental seems to me absurd. There are pretty hats, I admit, but the most ravishing hat can not

compare with fine, jet black hair, a tortoise-shell pin, and a few flowers. I like to put in the hairpins myself, for Japanese coquetry centers in decorative pins, combs, and sashes. We do not wear rings, bracelets, earrings, or necklaces, but we do wear pins, my dear,—pins and combs—no other jewelry.

"Our robes, which last for years, and the most beautiful of which are passed on from mother to daughter for generations, are most daintily simple, but our sashes are magnificent. Our pins and our sashes are often worth a small fortune, for they are in designs which scholars declare to be older than monetary values, that our first money was, in fact, in the form of ornaments.

"Our manner of dress is so ancient that none can tell its origin, and one model is the foundation for all costumes—those for babies, young girls, married women, and grandmothers. We never change the main form or chief arrangement of our dress. Indeed, we have no word for 'fashion' according to its western definition.

"My father declares that extreme simplicity is a mark of civilization, and that the incongruities of the Congo savages, the eccentricities of Peruvian natives, and of 'snobs' in general, prove them to be at the foot of the ladder.

### THE ART OF APPROPRIATENESS IN CLOTHES

"We have adopted western dress to a certain extent, it is true, for court occasions, and some Japanese women wear western gowns with elegance, even distinction, but—we prefer our own. In the eagerness to test everything western, our public instructors have thoroughly considered the matter of clothes, and agree that our manner of dress is most sanitary, most beautiful, and comfortable. The tendency of the fashion of the world, they declare, is toward orientalism, and so we are more confirmed than ever in our own ideas of dress and content ourselves with the artistic variations which nature itself suggests from season to season.

"In spring we wear soft tones, suitable to youth, and in the autumn we wear more somber tones. Children are clad in a riot of color, and elderly folk veil themselves always in subdued tones. In brief, dress, in Japan, is a fine art which has developed through long ages of devotion to nature, and artistic genius is lavished on the details of dress—in the creation of wonderful fabrics and beautiful embroideries of silk and gold.

"Nor is it easy to wear Japanese dress. To wear it successfully, three things are essential: care in choosing styles and colors appropriate to one's age, precision in the arrangement of the various garments, and, finally, the cultivation of a graceful carriage and poise. These things announce and define, without a word, the social state as well as the age of the wearer. In Japan no woman tries to look younger than she is, for age is an honor which entitles one to great consideration from us younger ones.

### DRESSING FOR THE DAY

"To dress myself in the morning I first swathe my hips with a large square of thick cotton stuff, adjusted on the right side so it falls to the knee. Next, I put on a narrow, close-fitting garment of soft crêpe or washable silk, with sleeves only to the elbow—this is to keep out the cold. When the weather is very cold two such garments are worn, so that one fits well

(Continued on page 136)





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**I**F YOU are interested in art, either as an amateur  
or as a connoisseur;

—and not only in art, but in the theatre: if you have  
a careful taste in things of the stage from vaudeville  
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—and not only in the theatre but in outdoor sports,  
especially if you care for golf, or are interested in the  
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not merely as they are, but as they are going to be;

—then you are one of the people for whom Vanity Fair  
is edited, and whose avocations and activities it records  
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All our cloth model suits and coats are now for sale at one-half of regular prices.

22-24 West 38th St., New York City

## IN FUJIYAMA LAND

(Continued from page 134)

over the other. Then comes the *jiban*, a garment of cotton or silk with long sleeves, and a fold at the back of the collar which falls to the knees. This fold at the collar constitutes an important point of Japanese fashion, and always we must cross the left side over the right. To do it the other way would be incongruous, for it is arranged so only after death.

"Over the *jiban* comes the kimono and over the kimono is the *obi*, sash, twelve feet long and about fourteen inches wide. The manner of tying the *obi* is difficult to explain, and it is nearly as difficult to do. It is impossible to make the bow without help, and the *tourneure*, cushion and bow, greatly puzzles westerners who seem to think it results from a mistake in taste. It is a part of our costume, however, which we love well, for it is a day of note when the Japanese girl is old enough to wear the bow; little girls wear their sashes floating.

"The robes of children and young girls are worn over a scarlet petticoat which shows at the hem. At marriage we doff the scarlet petticoat, and a rather cynical proverb has it that love flies away with the scarlet petticoat. But no young girl credits this! As hose, we wear *tabi* with white soles that are cut so as to leave a separate place for the great toe. Since all our rooms have fine mats, upon entering a house we take off our sandals, and the *tabi* take the place of both shoes and stockings.

"A small paper handkerchief, a fan, and a parasol of gay paper and bamboo complete every street toilet, and the colors of our costumes mingle with the colors of the trees, the flowers, the sky. In fact, we live out of doors, and the lungs rejoice, and the eyes have perpetual holiday. Lafcadio Hearn has written much of Japanese costumes and if you should read Pierre Loti's 'Robe de l'Impératrice,' I know you would be enchanted with the story of the nine diaphanous robes, one over the other, embroidered in wondrous tones, impalpable as a dream, and perfect as flowers.

### JAPAN'S SMILE

"I went with my little sisters out of doors to-day. We walked through tiny streets that teemed with happy children. I met old friends and we paused to talk in our short syllables of many vowels that make soft, swift sounds, as if we were in a hurry. We paid a visit to a venerable tree, then made a tour of a lake where Ibis drinks, and everywhere we went we breathed in the beauty of the earth, and the world—the trees, the flowers, the people—all smiled. We have a saying that the smile is the source of happiness and fortune, and it is this above all which moves me—Japan's smile: I have found again the smile of my country.

"When we returned from our walk it was the hour for the *tcha-no-yu*, the tea ceremony, as we say, and after tea I went to my professor of floral esthetics who, like many highly cultivated men of Japan, teaches the relation between heaven and earth and people as set forth in the arrangement of flowers. For my flower study to-day I had, besides my name flower, the narcissus, iris, poppy, daffodil, the cherry blossom, and pine branches. We take an odd number of flowers each lesson, seven by preference, for it is a lucky number. With scissors, penknife, and above all, with the fingers, we endeavor to give every branch and tendril harmonious curves. The choice of vases, too, is an important part of the lesson. Each one must contain very few flowers, for simplicity, ever simplicity, must be joined to fancy. One must learn also the significance of color and of fragrance.

"There are five pupils in my class, and

half kneeling before vases of bronze, glass, porcelain, and bamboo, we accomplish our lesson, with a few minutes' respite for the serving of tea.

"Here in Japan six things that make for the pleasure of life and friendly intercourse are taught: the art of making and pouring tea, the writing of Chinese literature, improvising in verse, and also music and the arrangement of flowers.

### FESTIVALS OF FLOWERS

"You wished me to tell you of our festivals, some of which are so old, so ceremonious, and full of picturesqueness. We go out to see the silver rain *en fête*; we make an excursion to enjoy the moonlight; then there are the maple, the iris, and the peony viewing.

"In January, we have the camellia *fête*; in March, the plum blossom; in July, the lotus; and in November, the chrysanthemum *fête*—not the enormous chrysanthemum of the west but the infinitesimally small flower of the Emperor. The firefly *fête* is one of the most popular festivals and certainly it is one of the most beautiful. Myriads of fireflies gather in two opposing groups and follow a course along a river until they meet. Then they give battle, and showers of the brilliant insects fall into the water. People in boats follow the striving warriors, or, in groups of twos and threes, watch the battle from the shore. Romances older than history are told of the firefly festival, and to these we listen of an evening around the *hibachi*, which corresponds to the American hearthstone.

### FESTIVALS FOR BOYS AND GIRLS

"Besides the many temple festivals, there is the *bon* festival, the boys' festival, on the fifth of the fifth month, and the *hina*, the girls' *fête*, which comes on the third of the third month. At every house in which a boy has been born during the year a huge paper carp is fastened to a tall pole, and all over the country the paper fishes play in the wind, a brave sight, typifying the courage with which boys must struggle to surmount all obstacles.

"How the little girls look forward, too, to the doll festivals. Two dolls represent the Emperor Daiji and the Empress Okinasama, the typical couple of a happy national household. Two others represent Sadaijin and Udaijin, age and youth. The dolls, themselves, marvelous creations of art, are dressed in splendid costumes of an ancient period. There are always five beautiful boy musicians; three court ladies in exquisite white robes with crimson *hakama*, or divided skirts; and servants in ancient dress, one bearing the Imperial shoes, another carrying an umbrella, and another some baggage. There are costly household accessories, furniture, wardrobes, and curiously beautiful cooking and table vessels shown with the dolls, and the food which is ceremoniously served to them is prepared after strict conventions of color and quality.

"The oldest girl of a household is the Queen of March, and she invites her girl friends, all of whom are entertained with the most elaborate ceremony. The whole festival is a moral, artistic, and technical lesson in household management, and countless shops thrive by catering to the needs of the dolls of the girls' festival. There are shops which grow prosperous simply by making Dairisamers, the cunning swords for the Imperial doll. Another time I will write to you about the wedding festival which is the most important to me of all, and until then *soyanara*,

"Your friend,  
"O KIKU SAN"



# MAURICE

398 Fifth Avenue  
Opposite Tiffany's New York

Before selecting your Spring frocks and blouses visit Maurice and see the many fascinating models.

Maurice offerings are unrivaled for quality, and prices are reasonable.

Send for Maurice catalogue of gowns, blouses, lingerie and real laces.



V1501—Wide baby Irish insertion about 1½ inches wide; picot and rose design or rose and shamrock design.

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V1506—Blouse of crinkled crêpe de Chine, deep shoulder and sleeves joined with fillet insertion; collar of fine embroidered batiste, vestee effect of joined fillet insertions and edgings, sleeves trimmed same. Shown in blue, maize, pink and white.

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V1504—Blouse of fine voile; fine embroidered panel either side of front set-in vest of voile fastened with crochet buttons, double rolling collar of voile with high standing collar of shadow lace.

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V1505—Blouse of heavy crêpe, long drop shoulder, large crochet buttons fastens front. Shown in white only with large collar and turned up cuffs of combining shades of crêpe, white with gold, copenhagen, rose and navy.

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V1508—Gown of heavy crinkled silk crêpe with the new peg top skirt, slightly slashed bottom finished with large satin covered buttons. Set-in vest of heavy lace, full pleated ruff collar and trimmed sleeves, finished at belt with crushed belt of satin and covered buckle. Shown in navy, copenhagen, garnet, green, wistaria and black.

Maurice price \$15.95



V1507—Gown of wool canton crêpe, new draped skirt with mitered over-tier finished with small buttons. Full blouse with small peaked vest, lace edging and net ruff at neck. Broad belt joins blouse and skirt. Shown in green, copenhagen, tango, leather and black.

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## What Will You Put In Your Easter Boxes?

For the invalids who can't go to the shops and pick out tempting delicacies—for the boys and girls at school, who look forward to their Easter "Good Things Box" what are you going to send them?

### Sweets—Of Course!

Everyone wants sweets at Easter, especially if they are unusual and daintily prepared.

### The Geneseo Specialty Box

Attractive Easter Present. It contains twelve jars of assorted fruits—daintily put up. It will be sent express prepaid to any address east of the Mississippi for \$3.75.

Box of Crystallized Grape Fruit in one pound Japanned boxes, 90c—postage paid.

You and your friends would enjoy the many other sweets put up by the GENESEO JAM KITCHEN. They are for sale by leading grocers, or price lists will be sent on application to

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Like a Spring Flower



## Poinciana Cerate

is enjoyed for its purity and refreshing fragrance.

You owe it to yourself and to your complexion this Spring to test the efficacy of this excellent toilet cream.

It is not only ideal for the complexion but its value in warding off the appearance of wrinkles cannot be over-estimated. Absolutely pure and wholesome.

It deters the action of strong winds and burning suns—and is highly esteemed by the most discriminating people.

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Tubes, 25c.  
Jars, 50c., \$1.25, and \$2.50

At really high-class toilet goods counters—or sent postpaid by

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Palm Beach, Fla.; or  
White Sulphur Springs, W. Va.



## THE AMERICAN ANGLO-INDIAN

In England's Eastern Empire It Is the American Woman Who Sets the Fashion and Supplies the Gaiety

TO be one of the very few American women of the British military set in India is a fascinating experience, though one soon discovers that it has its exactions. Lady Curzon, the chic, the charming, the lovable, left with her subjects great expectations regarding the race she sprang from, and a woman hailing from "the States" is counted upon to weave a brilliant thread through the dull fabric of conventional social life.

### THE TITLE—"AN AMERICAN"

An American woman is expected to be smart, and the anticipation of a display of gay plumage is so constantly hinted at that it becomes equivalent to a demand. An Englishwoman, on the contrary, can have the costumes she landed with in Bombay copied season after season and lose no standing; she can allow herself to be truthfully described as "early Victorian" without loss of public esteem. But the American woman is not so indulged.

Of course, an American is a millionaires! The Anglo-Indian can not conceive of her being anything else. In time, however, she becomes reconciled to the assumption with all its demands, for she discovers that it means eminence. "An American," put after a name, carries almost the weight of a title before it. Is it, then, citizens of the U. S. A. only who bend their knee to the dollar god?

Another thing assumed of all Yankees is that they possess a varied vocabulary of slang. Why, oh, why, do American novelists put clever, original slang into the mouths of their characters? It is they who are to blame when I disappoint my dance partners who so eagerly try to "draw me out." To be described as having no end of quaint expressions at the tip of one's tongue for the delectation of strangers! Shades of my university city, protect me!

### A POPULAR BELLE REMAINS A BELLE

So far as women are concerned, India is a land of the married. To remain a "miss" there is indeed a feat. Unmarried sisters and friends appear occasionally as guests, but only to be "married off." Lack of beauty is no barrier and advanced age no safeguard. A very desperate little Cupid lurks behind every tree stump from the Punjab to Madras.

At dances superfluous military gallants "wall-flower" in the corridors of the club house. Lucky he who can crowd his name once upon the program of the most unprepossessing dowager. Small wonder under these conditions that, in spite of matrimony, a popular belle remains a belle some score of years, and enjoys for all that time tributes that in any other part of the world would endure but for a year or so. The "beauty of Simla" is still the "beauty of Simla" long after her charms are but a memory.

It is only when the hot weather commences that the tables are turned. Then the women are all shipped off to one of the hill-stations, Indian summer resorts, and few officers are permitted this means of escaping the torturing heat. The few who are find themselves held in high esteem, and from June to September a subaltern bears himself in the snowy regions of the hills with the commanding haughtiness and superiority of a general. From subaltern up, the British officer

in India is a splendid type. In most English regiments there still are younger sons of titled houses, and even heirs direct, as there were in the days immortalized by "Vanity Fair," and those in the service who are of less fortunate pedigree have each their hope of being knighted. Often one of these young officers, having won none of the visitors to his regiment, brings back a bride when he returns from his first long furlough. How eagerly every woman in the cantonment calls upon her; how endlessly they discuss her London frocks and Paris hats! She is a link that binds them with a civilization some ten thousand miles away, and how anxious is the American who has been looked upon as setting the fashion, until she discovers that the sleeves of the newcomer are no fuller and no scantier than her own.

### A RETINUE FOR NEXT TO NOTHING

If the contrary proved to be the case the unfortunate American would put her *dirzi* swiftly to work. Of all the recompenses for life in India the greatest, for a woman, is, perhaps, the *dirzi*. Imagine a tailor with his little Singer hand-machine sitting on your veranda from early dawn till dark and executing your behests for the princely sum of five dollars a month! In the making of lingerie he is unexcelled; he can copy to perfection anything from an evening gown to a French corset; he can rip and renovate, and, if he is really a clever *dirzi*, to model costumes from illustrations in a Parisian fashion magazine is not beyond him. When I think of my dressmaking bills in the old days in America, I aver that I will never return unless I can bring my *dirzi* with me.

Other Indian servants are hardly less remarkable. The *khansamah*, or chef, who would be a rare treasure in any home, charges a monthly fee of exactly seven dollars and seventy-five cents—a price at which the British women weep and wail, for a few years ago he charged only three. Assuredly, wages are becoming ruinous in the orient!

A dollar or two apiece suffices for a *bhisti*, *mali*, *dhobie*, sweeper, and other minor servants that are needed. The "bearer," or valet, employed by a man is of higher caste, and requires so much as five dollars a month in recompense for his services. But he is worth it. An *ayah*, lady's maid or children's nurse, is but half as expensive. Twenty dollars a month will supply six servants, who will do every iota of the work, including laundry and sewing, and eat and sleep at home. But since the prices of food-stuffs and clothing fabrics are much the same as in the United States, the wages of servants are the one thing that makes India the more economical country.

### INHERITED CREDENTIALS

The Indian servitor has always one fixed idea—to obtain a *chitti*, or reference. If a coolie by the roadside but picks up your handkerchief he may well venture to beg a note saying that he has been "satisfactory in your service." These wonderful recommendations are bought, sold, and borrowed, and are often pasted in a flaming red scrap-book. A youngster of fourteen will appear with a volume of notes vouching for some sixty years of service. Evidently the credentials become heirlooms, and entitle the

(Continued on page 142)



ON EVERY PIECE

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No dinner or luncheon table is properly set without a pair of gleaming candlesticks from the assortment of graceful designs you will find in

Heisey's

### Glassware

If your dealer cannot supply candlesticks with the trademark, we will deliver them to you by Parcel Post. Prices per pair, No. 21 or 29 seven in. \$2.75; nine in. \$3.00; eleven in. \$4.80; No. 2, per pair, seven in. \$2.50; nine in. \$2.75; eleven in. \$4.00. Insist on

having this trademark on all the glassware you buy. It means high quality without high price. Send for illustrated booklet, "Table Glass and How to Use It," showing everything for the table in Heisey's Glassware.

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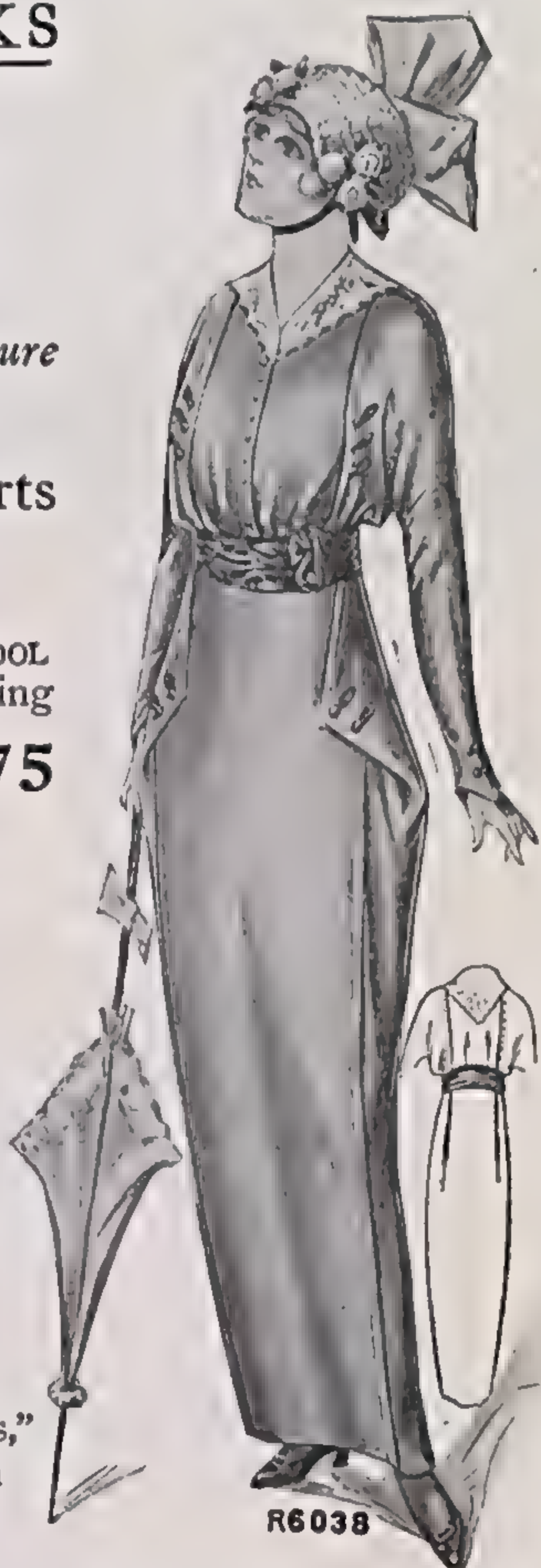
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Edition "V.M.," if interested in

Maternity Dresses



R6038

## Does Your Figure Please You?

Your dressmaker can never make a  
gown look well on you unless you have a  
good figure and unless you carry it well.

I want to make you realize that your figure and  
health are almost entirely in your own hands, and  
that by following my simple, hygienic directions in  
the privacy of your own room

**You Can Be So Well**

that your whole being vibrates health. I have helped 65,000  
of the most refined, intellectual women of America to regain  
health and good figures; and have taught them how to *keep*  
well. Why not you? You are busy, but you can devote a  
few minutes a day, in the privacy of your own room, to fol-  
lowing scientific, hygienic principles of health prescribed to  
your particular needs.

I have reduced the weight of over 32,000 women and increased  
the weight of as many more. In my work for reduction or  
building flesh, I strengthen every vital function so that you are  
full of life and energy.

My work has grown in favor because results are quick,  
natural and permanent, and because they are scientific and  
appeal to common sense. Fully one-third of my pupils are sent  
to me by those who have worked with me.

I wish you could stand with me at my window for a few  
minutes and, as the women pass, realize with me how many  
need better figures, better health. They could have them, too,  
with just a little daily effort which is easy—not as hard as  
what they are enduring.

The best physicians are my friends—their wives and daugh-  
ters are my pupils—the medical magazines advertise my work.  
Someone in your town knows me. Ask your friends about my  
work. I am at my desk daily from 8 to 5.

### No Drugs—No Medicines

I study each woman's case just as a physician studies it,  
the only difference being that instead of medicine I strengthen  
and put in place weakened organs by exercises for nerves and  
muscles controlling them, bringing a good circulation of warm  
blood to them, which I purify by teaching correct breathing.  
I relieve such Ailments as

Indigestion	Sleeplessness	Catarrh	Suffering in
Constipation	Nervousness	Headaches	Pregnancy
Anaemia	Torpid Liver	Weakness	Rheumatism

I have published a free booklet showing how to stand and walk correctly and  
giving other information of vital interest to women. Write for it and I will also  
tell you about my work. If you are perfectly well and your figure is just what  
you wish, you may be able to help a dear friend—at least you will help me by  
your interest in this great movement for greater culture, refinement and beauty in  
woman. Sit down and write me NOW. Don't wait—you may forget it. I have  
had a wonderful experience and I should like to tell you about it.

**SUSANNA COCROFT, Dept. 17, 624 South Michigan Ave., Chicago**

Miss Cocroft is a college bred woman. She is a recognized authority upon the scientific  
care of the health and figure of women. She personally supervises her work.

## Burgesser Hats

for  
**SPRING**  
and  
**SUMMER**

are now on sale at  
leading dealers  
throughout America.



Clarendon 720

Long back Milan hemp  
sailor bound and  
banded gros grain.  
Tailored bow at left  
crown and French  
coque on opposite side.  
All colors and color  
combinations.



Stockton 666

Milan hemp tricor-  
n shape edged with  
heavy faille ribbon and  
tailored bows of same  
material at top crown.  
All colors.

## A. D. Burgesser & Co.

(Wholesale only)

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New York



TRADE MARK

Belmont 722

Split straw sailor faced corded silk. Trimmed  
with fancy quill wings. Brim caught over at sides  
with tailored bow. All colors and color combinations.







## For Easter

*Huyler's* as a gift carries a message more clearly than words and as delicately as flowers. Preferences in flowers differ; a box of *Huyler's* is universally appreciated. Its gift is a subtle tribute to good taste.

*Huyler's*  
Bonbons Chocolates

Each piece of *Huyler's* is made as if our reputation depended on it alone. Chocolate-covered nuts and fruits, dainty bonbons and creams, little nuggets of flavor—*Huyler's* is the candy word that always means deliciousness.

*Huyler's* Bonbons and Chocolates and many other sweet things from *Huyler's* are sold by *Huyler's* sales agents (leading druggists everywhere) in United States and Canada. If there should be no sales agent near you, please write us.

*Huyler's* 64 IRVING PLACE  
NEW YORK

FRANK DeK. HUYLER, Pres.

Ask for *Huyler's* Cocoa and *Huyler's* Chocolate  
at your grocer's



Mrs. E. Kilburn Scott's team of Samoyeds on an antarctic sled, relic of the days when their ancestors trekked across the ice fields

## FROM ARCTIC CIRCLES

The Imported Samoyed Dog, Friend and Servant of an Arctic Tribe, Is Winning England by His Grace of Body and His Lovable Nature

THE Samoyed dogs have found their way into the most fashionable canine circles, and largely through the efforts of Mrs. E. Kilburn Scott, who has introduced the breed in England and in a few places in America. Queen Alexandra added two to the royal kennels at Sandringham, and a host of titled Englishwomen possess them as household pets. Among these are the Duchess of Norfolk, the Duchess of Wellington, the Marchioness of Townshend, Countess of Onslow, Viscountess Churchill, Lady Lonsdale, and Lady Desborough.

Twenty-five years ago Mr. E. Kilburn Scott brought the first Samoyed dog to England from Archangel, in northeastern Russia. The dogs take their name from the Samoyed tribe, a remarkably peace-loving people who depend upon their dogs for a variety of service, and unlike most half-civilized nomads, repay them with genuine kindness. In their native country both master and dog spend their lives in driving and guarding reindeer. When migration is necessary the dogs travel miles ahead to find fords across the swollen rivers, thus assuming the responsibility of the journey for a large and scattered "family." Often the masters are obliged to leave camp for days and weeks at a time, and then the dogs are left to take charge of the women, children, and provisions. As little puppies, the dogs are trained by the children, who also have their allotted duties to perform as well as the grown-up folk. One asks why these dogs have established themselves in the hearts of English dog-lovers. The answer is threefold: they are beautiful, exceptionally intelligent, and have keen sporting instincts. Striking is the conformation of the Samoyed. The wide-browed head is well poised on the strong neck, immense power is indicated by the broad chest and deep ribs; the straight forelegs and bent hocks of the hind ones signify speed, and the tail curls up over the body like a waving plume. There is the ever-present fighting instinct not far below the surface, as betrayed in the expressive eyes, wells of latent fire now alight with excitement, now calm with trusting affection. All in all, the Samoyed is a compact, clean-limbed creature, combining strength and grace. He has inherited numerous qualities that make him

(Continued on page 142)



Houdin, a representative of the famous Abruzzi polar expedition, now spends his time in planting cherished bones in the ducal grounds



# The Natural Figure

A woman can give her figure no greater praise than to say,

*"I buy Redfern Corsets and they fit me perfectly"*

## Redfern Corsets

are modelled on women of perfect figure who, although of varying measurements are naturally well proportioned.

The natural figure is not straight up and down, hipless, boneless, spineless—the corset curves to just the extent that the correctly built woman is curved.



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You are always comfortable in a Redfern. Freedom shows in every pose, and healthful support is assured by the supple boning rightly placed.

Whatever your figure, there is a Redfern style for you, and the leading stores are pleased to assist you in your selection by careful personal fittings.

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SPRING MODEL OF IMPORTED

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Value \$34.50

WAIST of scroll net and self crepe. Vest of embroidered net; skirt, new back hip drapery, satin butterfly girdle; colors, white, salmon pink, jade green, copenhagen blue and leather.

Hat, Poke effect, Lizere braid, wheat crown, ribbon drape, back bow,

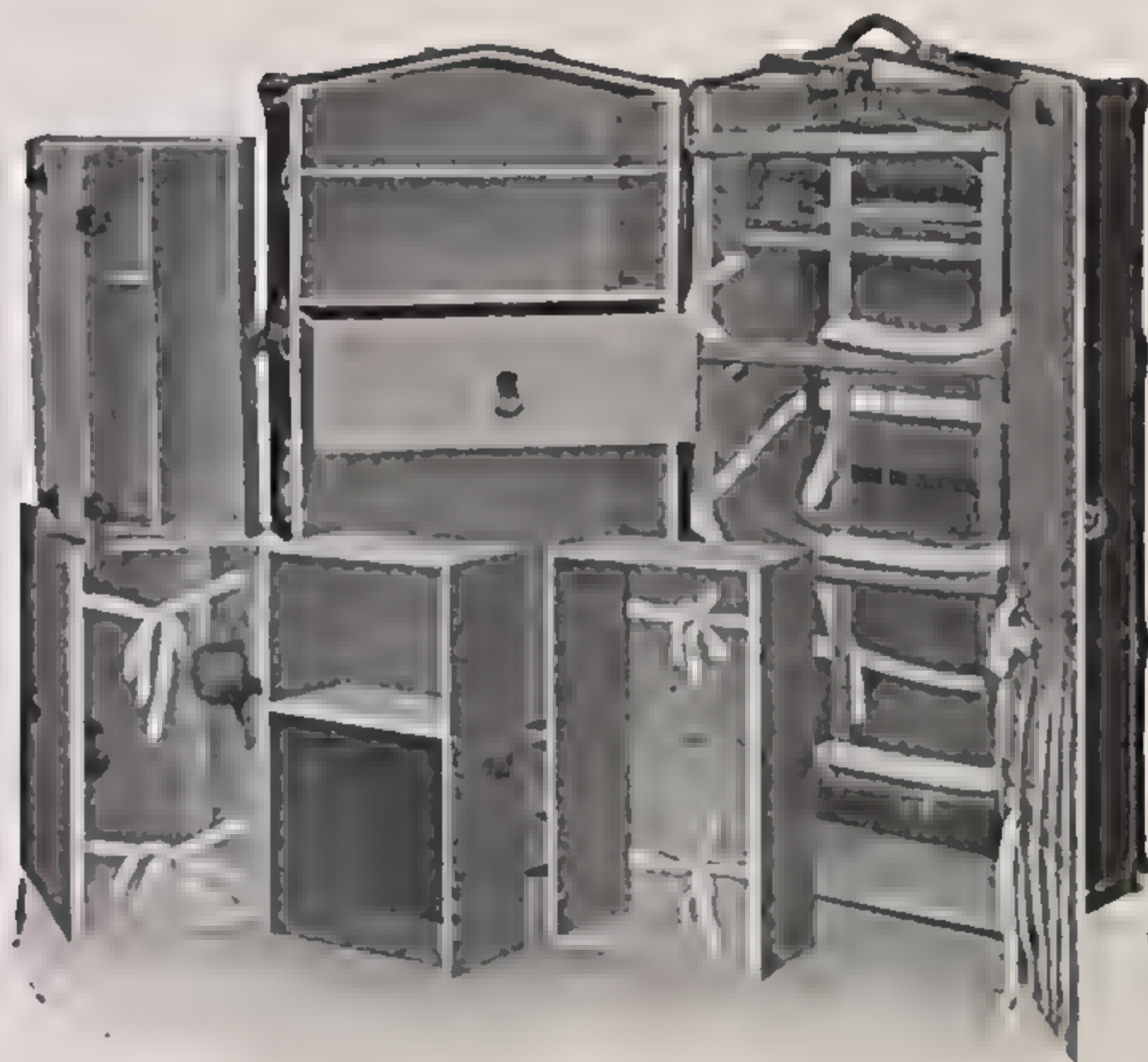
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We, therefore, began designing, inventing and, finally, constructing what are now called Wardrobe Trunks. We have been so successful in producing many thousands of these special trunks that

**PARKHURST'S WARDROBE TRUNKS** are now conceded to be in every respect the most perfect trunks in the world.

Every lady who appreciates wearing good clothes is cordially invited—yes, urged—to write for our illustrated catalogue, and thus have revealed to her the possibilities of these trunks, the prices for which are as reasonable as their worth is remarkable.

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Exclusive  
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customers  
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satisfaction.

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prices fur-  
nished.

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Gardiner Gateway

## SPEND A MONTH IN YELLOWSTONE PARK

This year. The original line to the Park, the

## Northern Pacific

runs Pullmans direct to the original entrance, the

**Gardiner Gateway** passing through a richly scenic and historic region. Send 8c for Park literature.

A. M. CLELAND, Gen'l Pass'r Agt.  
St. Paul, Minnesota



Of Great Interest To You, "Madame"

Mme. Helene's Krem Krasota removes wrinkles and makes your skin smooth as a rose leaf. Results from the first application. It contains no wax, lard or lanolins to clog the pores and grow hair, but is made of wonderful Russian products not procurable in America. Krasota Astringent removes double chin and flabby conditions of the neck, making it firm and youthful. Sent anywhere on receipt of price.

Krem Krasota - \$5.00  
Krasota Astringent \$3.00  
Sample free on application.

Treatments given by Mme. Helene herself at her Salon—

381 Fifth Avenue  
In the Alice Maynard Store

LET VOGUE DO YOUR SHOPPING



A litter of Samoyed puppies. To see them is to love them, and at once to want to own them

## FROM ARCTIC CIRCLES

(Continued from page 140)

suitable as a playfellow for children and a desirable member of the domestic household. As to his adaptability, a valuable asset to the preservation of a breed in various climates, his brilliant white coat, which protects him from the rigors of the arctic region, in warmer zones acts as a reflector to shed the rays of the sun.

### SAMOYED VERSUS ESKIMO

There is a popular impression abroad that the introduction of the Eskimo dogs into England has been successful. The truth is, however, that they were brought from Greenland several years ago as an experiment, and that now there is not one of the original number or of their descendants in existence. The arctic explorers have shown a marked preference for the Samoyed, as they are perfect companions as well as workers for man. On the contrary, the Eskimo, in blood and in temper, is half wolf—a coarser animal altogether than the Samoyed and not so easily trained or domesticated. The Samoyed is said to be the oldest foreign breed domesticated in England, for he has remained a pure type at home, as his country is not one to which other dogs migrate.

Houdin, photographed at the bottom of page 140, belongs to the Duke of Abruzzi and represents the famous Abruzzi polar expedition. He is now called the police dog, as he is allowed to go free in the palace gardens. He has a way of planting bones all over the grounds, and should a trespasser set foot in the ducal domain, he takes it for

granted that he is after those very bones—and he resents it.

Antarctic Buck was the first Samoyed to be exhibited at the London dog shows. He was found chained up in a zoo with young tigers and bears. Several years ago, before he came to England, he was shown to Jack London, the novelist, who declared him to be the finest Samoyed he had ever seen.

### A PERSONAGE AMONG DOGS

There is a celebrated peculiarity in the temperament of the Samoyed that places him in a sphere of his own. An explorer of Nansen's expedition writes: "Evidently a personage of importance among dogs, he takes no part in the fights and all the dogs make concessions to him. Never being tied up, he is a kind of chieftain. He is chosen as chieftain of the pack not on account of his size or strength." In the etiquette relating to the behavior of dogs among themselves, this seems to be a remarkable fact.

The Samoyed as a watch-dog does not bark, but does all his guarding with a deep, ominous growl which is most disconcerting to even the boldest burglar.

London can now boast of a Samoyed Association, which was established a year ago to promote and encourage the breeding of Samoyeds, and, primarily, to urge breeders to preserve the standard type of beauty and efficiency. The formation of this club in England points to the supposition that the Samoyed has come to stay.

LOUISE HERON

## THE AMERICAN ANGLO-INDIAN

(Continued from page 138)

descendants of our servants to employment even unto the fourth generation.

India is, indeed, a land of luxurious ease for the wives of its conquerors. Its dwellings are picturesque bungalows, rambling one-story structures made of mud and color-washed inside and out. There is always an immense veranda, the roof of which is supported by large pillars that remind one of the favorite architecture of our south. As a rule, the bungalow is set far back in the midst of a beautiful garden of palms and roses.

India is, alas, a land of partings. Regiments are changed every three years as a rule, and officers' wives must know how to convert a bungalow into homelikeness at short notice. Often the summer residence is a different one each year. Constant change of residence means constantly new friends and faces.

Worse than that, the enervating climate necessitates sending children born in India to other lands at or near the age of eight, and the summer season parts man and wife. But—all the while—like poor Punchinello, though her heart aches, the Anglo-Indian woman laughs, dances, and is merry. She lives in her saddle in the leisure hours of the morning, she attends a "bridge-drive," gymkhana, or garden-party, or plays tennis or golf in the afternoon. In the evening, one finds her at dance or concert, and at midday, from twelve to two, she calls upon or receives her friends. Assuredly there is small time left for sorrowing. When friends write condoling letters as to my place of residence, I wonder, could they take my place for a day or so, whether they would be loath to leave it.

MARY SCOTT RYDER

## When Dreams Come True

No phase of home-making is of more importance than selecting the dinnerware. For real service and satisfaction you cannot buy better and more enduring dinnerware than Homer Laughlin's, even though you pay higher prices.

Its exquisite colors and charming designs are a part of and practically last as long as the dinnerware itself, making your heart rejoice that you insisted on

## HOMER LAUGHLIN

### CHINA

Made in America, in the largest pottery in the world. Sold almost everywhere in open stock patterns. You can begin with a few pieces or keep your set complete at a moderate price.

Ask your dealer to show you the trademark name HOMER LAUGHLIN which appears on the underside of each dish. It is our guarantee to you.

Send for the CHINA BOOK. It is FREE. HOMER LAUGHLIN CHINA COMPANY  
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The only GUARANTEED SANITARY POWDER PUFF



## HYGIENOL

GUARANTEED STERILIZED POWDER PUFF IN SANITARY ENVELOPE.

4 SIZES - 10c. - 15c. - 25c. - 35c.

No woman who values her complexion can afford to risk the infection of dangerous and incurable skin diseases which the use of unsterilized powder puffs makes possible. The Hygienol (guaranteed sterilized) Powder Puffs are French made, of finest lamb's wool, thoroughly sterilized and sealed in sanitary envelope in our own laboratory. Hygienol (guaranteed sterilized) Powder Puffs cost no more than the usual factory made product. Insist on your dealer giving you Hygienol, the safe Powder Puff.

If not at your dealer's, we will supply you direct on receipt of price and 3c additional to cover postage

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## Imported Summer Frocks at Most Reasonable Prices

This special line is made abroad exclusively for the Mood showrooms and positively will not be exhibited elsewhere in this country.

Orders to measurements will be imported and delivered within six weeks.

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Canton Crepe Model  
All hand-tailored  
Price, \$30

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OR CHESTER MONTGOMERY**

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### THE RETURN TO OUTDOORS

marks a trying time for dainty complexions and tender skins. LABLACHE, the powder invisible, protects and perpetuates that velvety smoothness. Used by millions of discriminating women the world over. Exquisitely fragrant. A constant delight.

#### Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream, 50 cents a box of druggists or by mail. Overtwo million boxes sold annually. Send 10c. for a sample box.

**BEN. LEVY CO.**

French Perfumers, Dept. 48  
125 Kingston St. Boston, Mass.



### This Modish Undervest

Smart and pretty. Daintily made in Batiste to the required length and finished with point d'esprit. ....\$1.00

#### Spring Catalogue

of latest styles in muslin underwear, including Italian Silk and Crepe de Chine garments. Also blouses superior in make and material. Prices reasonable. Every article made to your individual order.

Miss Priest's Individual Shop  
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#### CREMA LA PRIMAVERA

Beautiful women of Spain have been using CREMA PRIMAVERA for years to keep their skins soft and clear. The women of America can now purchase in their own country the cream that has found favor with court beauties of the old world. Small jar \$1.00 postpaid.

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Much frequented pleasure and health resort, surrounded by orchards and forests with an unlimited choice of fine walks.

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The gay Cosmopolitan resort that enjoys an eternal Spring owing to its sheltered situation. Territet is on the great international Simplon line from Paris to Italy.

Nowhere else on earth will you find such a wonderful spot. This is, undoubtedly, one of the most fascinating resorts of beautiful Switzerland.

The exciting trip from Territet to Rochers de Naye means a climbing of almost 5500 feet, but it is done in less than one hour and a half by the daring little railway line which connects these four places and their palatial hotels.

Let us tell you more about this great centre of lively social activities.

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## Ladies Tailors & Furriers



The large and exceptionally comprehensive collection of Spring Models shown at our March Opening is being augmented constantly by importations of the very latest ideas as originated by the foremost Parisian Designers.

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Opposite The Public Library New York

Patrons coming to New York can arrange in advance to have orders executed at short notice.



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**MANICURE**

NO  
Cutting  
of the  
Cuticle

CUTEX works manicure miracles, accomplishing faultless RESULTS in half the time required by ordinary methods and manicure knives and scissors.

No Soaking of the Fingers  
No Jabbing into Flesh  
No Cutting into Quick  
No Torturing Roots of Nail

A liquid manicure, which readily and promptly softens and removes cuticle and hangnails, —giving the nail the sharp, clear outline so essential to the "hand beautiful."

**Special** If your dealer does not carry CUTEX, send us his name and  
**Vogue** 10c in stamps for a dainty CUTEX packet and orangewood  
**CUTEX** stick. (Please mention Vogue.)  
**Offer:** SPECIAL PRODUCTS CO. 42 Cliff St., New York, U. S. A.

# S O C I E T Y

## Died

### NEW YORK

**Eno.**—On February 28, suddenly, John Chester Eno.

### BALTIMORE

**Curtin.**—On February 20, at the Naval Hospital of Annapolis, Lieutenant Commander Roland I. Curtin.

**Duer.**—On February 23, Virginia Duer, widow of Edward Duer.

**Martin.**—On March 8, in London, Frederick Townsend Martin.

### PITTSBURGH

**Young.**—On February 25, Judge James S. Young.

### PROVIDENCE

**Bailey.**—On February 20, William Whitman Bailey.

### WASHINGTON

**Spafford.**—On February 20, Lucile M. Spafford, wife of Lieutenant Elwood F. Spafford, U. S. N.

## Engaged

### NEW YORK

**Bowers-Dearborn.**—Miss Margaret Bowers, daughter of Mrs. John A. Weekes by a former marriage, to Mr. Henry Dearborn, son of Mr. and Mrs. George S. Dearborn.

**Bull-Wyeth.**—Miss Priscilla M. Bull, daughter of Mr. and Mrs. J. Edgar Bull, to Mr. Leonard J. Wyeth, son of the late Leonard J. Wyeth.

**Butler-Dwight.**—Miss Lydia Coit Butler, daughter of Mr. and Mrs. William Allen Butler, to Mr. Maitland Dwight, son of the Rev. Franklin B. Maitland Dwight and Mrs. Dwight, of Morristown, N. J.

**Davenport-Barnes.**—Miss Jeannette Sturges Davenport, daughter of Mr. and Mrs. Julius B. Davenport, of Brooklyn, to Mr. Richard Barnes, of Brooklyn.

**Davenport-Marsalis.**—Miss Lillian Davenport, daughter of Mr. and Mrs. Julius B. Davenport, of Brooklyn, to Mr. Thomas Marsalis, son of Mr. and Mrs. Thomas L. Marsalis.

**Douglas-Peabody.**—Miss Gertrude Thompson Douglas, daughter of Mr. and Mrs. Curtis N. Douglas, of Albany, N. Y., to Mr. Frederick Griffin Peabody.

**Francke-Banks.**—Miss Elise Huntington Francke, daughter of Mrs. Lindsley Tappin by a former marriage, to Mr. Reginald M. Banks, son of Mr. and Mrs. John H. Banks.

**Gaynor-Bedford.**—Miss Helen Gaynor, daughter of Mrs. William J. Gaynor and the late Mayor Gaynor, to Mr. E. T. Bedford, 2nd, son of Mr. and Mrs. Frederick H. Bedford, of Brooklyn, N. Y.

**Landon-Pyne.**—Miss Agnes Griswold Landon, daughter of Mr. and Mrs. Henry Hitton Landon, to Mr. M. Taylor Pyne, Jr., son of Mr. and Mrs. Moses Taylor Pyne.

**Lee-Hoffman.**—Miss Edith McLane Lee, daughter of Mr. William Henry Lee, to Mr. Richard C. Hoffman, Jr.

**Sanderson-Chamberlain.**—Miss Helen Sanderson, daughter of Mr. and Mrs. Edwin N. Sanderson, to Mr. Lyle Chamberlain, of Syracuse, N. Y.

**Stokes-Aitkin.**—Miss Hilda Marion Stokes, daughter of the late C. Berners Stokes, of Malvern, England, to Mr. Watts Livingstone Aitkin, son of the late Dr. John Scott Aitkin, of New York.

**Symington-Lord.**—Miss Hazel Symington, daughter of Mr. and Mrs. Albert Symington, to Mr. George deForest Lord, son of the late Mr. and Mrs. Franklin Butler Lord.

**White-Hutchins.**—Mrs. Raymond S. White, to Mr. Francis S. Hutchins, son of the late Rev. Dr. R. Grosvenor Hutchins.

### AUGUSTA

**Willis-Huff.**—Miss Elizabeth Willis, daughter of Mr. and Mrs. John F. Willis, to Mr. John David Huff.

### BALTIMORE

**Hack-Carroll.**—Miss Anita Hack, daughter of Mr. and Mrs. Frederick H. Hack, to Mr. Charles Bancroft Carroll, son of Mr. and Mrs. Charles Carroll, of Carrollton.

**Wight-Grahame.**—Miss Anna M. Wight, daughter of Mr. and Mrs. Charles S. Wight, to Mr. Thomas J. Grahame, son of the late Thomas J. Grahame and Mrs. Grahame.

### BOSTON

**Weston-Dana.**—Miss Anstiss Weston, daughter of Mr. and Mrs. Robert D. Weston, to Mr. W. B. Duncan Dana, son of Mr. and Mrs. Paul Dana, of New York.

### CHICAGO

**Lord-Ross.**—Miss Mary Lord, daughter of Mr. and Mrs. John B. Lord, to Mr. Robert Ross.

### CLEVELAND

**Bayless-Yates.**—Miss Maude Snow Bayless, daughter of Mr. and Mrs. John Bayless, to Mr. Charles Yates.

### KANSAS CITY

**Gray-Marshall.**—Miss Catherine Gray, daughter of Mr. Gilson B. Gray, to Mr. Trenholm H. Marshall.

### PITTSBURGH

**Painter-Hobart.**—Miss Mildred Painter, daughter of Mr. and Mrs. George Edward Painter, to Mr. Harold Beckman Hobart, son of Mrs. Moses M. Hobart.

**Roberts-Newcomer.**—Miss Mary Brunort Roberts, daughter of Captain Paschall Roberts, to Lieutenant Francis Kosier Newcomer, Corps of Engineers, U. S. A., son of Colonel Henry C. Newcomer, Corps of Engineers, U. S. A.

### SAN FRANCISCO

**Girvin-Tevis.**—Miss Lee Girvin, daughter of Mr. and Mrs. Richard D. Girvin, to Mr. Lloyd Tevis, son of Mr. and Mrs. William S. Tevis.

**Matson-Roth.**—Miss Lurline Matson, daughter of Captain and Mrs. William Matson, to Mr. William Roth.

## Weddings

### NEW YORK

**Brent-Rogers.**—On March 14, in the Chapel of St. Bartholomew's Church, Mr. Henry K. Brent and Miss Emily Rogers, daughter of the late Mr. and Mrs. Henry Pendleton Rogers.

**Converse-Melbourne.**—On March 10, in All Saints' Church, Great Neck, L. I., Mr. James Vail Converse, son of Mrs. G. Vail Converse, and Miss Nadine Melbourne, daughter of Mr. and Mrs. George A. Melbourne, of Whitestone, L. I.

**Thomas-Perkins.**—On February 28, at St. Stephen's Episcopal Church, Plainfield, N. J., Mr. Thomas H. Thomas, of Dayton, Ohio, and Miss Mary A. D. Perkins, daughter of Mrs. Edward N. Perkins.

### BOSTON

**Adams-Adams.**—On February 26, in Old South Church, Mr. Ashley Day Adams and Miss Louise Fisher Adams, daughter of Mr. and Mrs. Samuel Gibson Adams.

**Pearmain-Pierce.**—On March 12, at the home of the bride's parents, Mr. John D. Pearmain, son of Mr. and Mrs. Sumner B. Pearmain, and Miss Barbara Pierce, daughter of Mr. and Mrs. Wallace L. Pierce.

### MINNEAPOLIS

**Baird-Moore.**—On March 14, Mr. Geren McLemore Baird, of Memphis, Tenn., and Miss Florence Moore, daughter of Mr. and Mrs. Joseph F. Moore.

### PHILADELPHIA

**Lea-Service.**—On February 21, in St. Asaph's Church, Bala, Pa., Mr. Francis Carey Lea, son of Mr. and Mrs. George Henry Lea, and Miss Helen Matilde Service, daughter of Dr. and Mrs. Charles A. Service.

**Thayer-Sidebotham.**—On March 16, in St. James's Church, Mr. Harry C. Thayer, of Braintree, Merion, Pa., and Miss Mollie Sidebotham, of Boise City, Idaho.

### PITTSBURGH

**Merrick-Dupuy.**—On February 21, in Calvary Protestant Episcopal Church, Mr. Frederick Ickes Merrick, and Miss Eleanor Dupuy, daughter of Mr. and Mrs. Herbert Dupuy.

### SAVANNAH

**Falligant-Osborne.**—On February 24, Lieutenant Louis A. Falligant, U. S. A., and Miss Susan Osborne, of Atlanta.

## Weddings to Come

### NEW YORK

**Chappell-Kunhardt.**—On April 20, in the Church of the Incarnation, Miss Louise Chappell, daughter of Dr. and Mrs. Walter F. Chappell, to Mr. H. Rudolph Kunhardt, Jr., son of Mr. and Mrs. Henry R. Kunhardt.

(Continued on page 146)





## Draperies that Welcome Sunshine

Drape your windows with fabrics that always retain their freshness and beauty. Neither sunshine nor washing can fade

## Orinoka GUARANTEED Sunfast Fabrics

For Drapery and Upholstery

Made in the fullest variety of colors and designs, lending themselves to any decorative scheme, and are *wonderfully inexpensive*.

"Draping the home" is a booklet of infinite worth to every woman planning home decoration. We'll send it free upon request and give you the name of your nearest dealer.

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152 Clarendon Bldg., New York

For your protection insist  
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These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.



This Tag and Guarantee on every bolt.

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illustrating ropes of Frederics' pearls, with clasps of platinum, set with genuine diamonds and Frederics' scientific Emeralds, Rubies or Sapphires, sent on request.

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JEWELER AND PEARL MAKER

Store at  
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Our Paris agent sends us the latest ideas from the Rue de la Paix. Make your selection in person if possible, or write to us for prices and suggestions.

Your own materials used if desired  
500 FIFTH AVENUE, NEW YORK  
Sixth Floor



Style H-703 is for the average figure. Made of a fancy batiste, finished at top with lace edged with a fancy pink ribbon. Two medallions in front. Very low bust, with long skirt. Length of front is 16½ inches. 10 inch front clasp has white enameled eyelets below, laced with elastic lacer. Length of back 20 inches; 15½ inch back wires; featherbone below. Three pairs of supporters. Sizes, 20 to 32.

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You'll find your corset among them; yours because it will meet every requirement you would make if you stood by and directed the making of it. Le Rêvo corsets are made for women who know that the finest materials, the most skilled labor, the most accurate knowledge of style are things that cost money and are worth it. They are all in Le Rêvo Corsets.

Buy a Le Rêvo corset and you'll be sure to be entirely satisfied; if you become dissatisfied for any reason at any time your dealer is authorized by us to refund your money and charge it to us.

## Le Rêvo Society's Corset

The Kabo Corset Company  
New York Chicago — San Francisco

Let a few of the world's great artists—the qualified judges—the most discerning of women—tell you, in a word, why they use

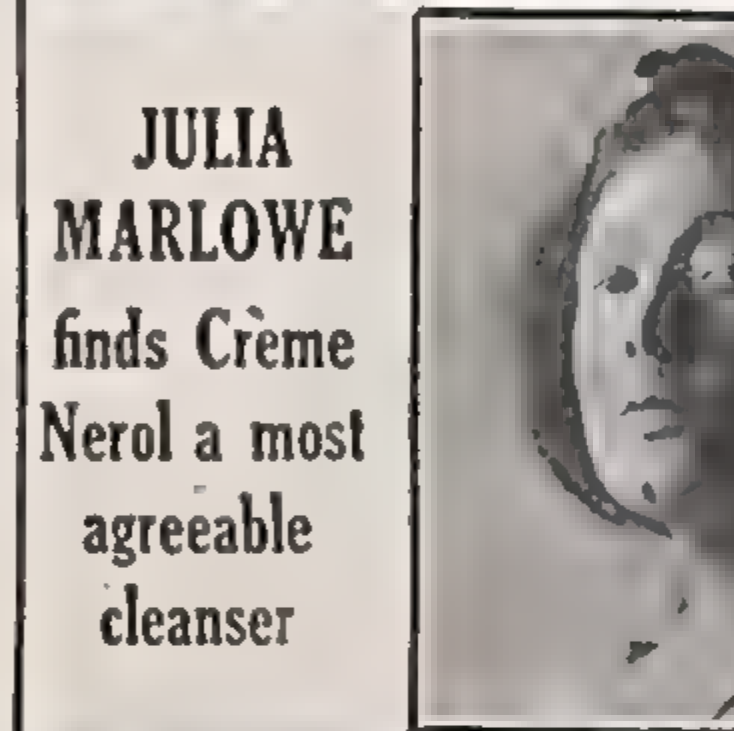
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There are many others

GERALDINE  
FARRAR  
says Crème  
Nerol is  
Delicious



OLIVE  
FREMSTAD  
says she  
cannot think  
of doing  
without  
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JULIA  
MARLOWE  
finds Crème  
Nerol a most  
agreeable  
cleanser



MME.  
TETRAZZINI  
says Crème  
Nerol is  
excellent



MAXINE  
ELLIOTT  
says Crème  
Nerol is  
delightful



MARGARET  
ANGLIN  
finds Crème  
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miraculous



¶ CRÈME NEROL softens, whitens, purifies and beautifies sallow, rough or impaired complexions and prevents premature wrinkles.

¶ Each and every order is filled with delightful, freshly made cream, absolutely free from all preservatives and mailed direct to the user.

¶ It most positively will not promote a growth of hair.

Mailed to any address on receipt of price, \$1.00 per jar

FORREST D. PULLEN

FACE SPECIALIST

318 Lewis Avenue Brooklyn, N. Y.

My booklet, describing many other Nerol Toilet Preparations, will be mailed upon request.



(Continued from page 144)



*Vogue Pattern No. 2531.*—Cape. The lace shown on this pattern is Quaker Lace Nos. 794, 3918 and 03565. You can obtain the pattern from the Vogue Pattern Service, 443 Fourth Avenue, New York. Price 50c.

*Vogue Pattern No. 2508-09.*—Afternoon gown. The lace shown on this pattern is Quaker Lace Nos. 13309 and 13306. You can obtain the pattern from the Vogue Pattern Service, 443 Fourth Avenue, New York. Price 50c.

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These new Vogue patterns are given added daintiness and charm by the use of Quaker Laces, which are endorsed by the foremost fashion authorities.

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Should you not find the particular Quaker Lace numbers mentioned in the pattern descriptions, choose any Quaker design that pleases your taste.

If the lace is Quaker, you can be absolutely certain that whatever design you select is new and fashionable this season.

QUAKER



LACES

Quaker Laces are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book for 1914."

When buying laces look for the Quaker head on the blue card. The lace shown here is Quaker Lace No. 3654.



QUAKER LACE COMPANY, PHILADELPHIA  
Makers of Quaker Laces, Quaker Lace Curtains and Quaker Craft-Lace

**Hastings-Storer.**—On April 21, in St. Thomas's Church, Miss Eleanor Laird Hastings, daughter of Mrs. George R. Read by a former marriage, to Mr. Francis Ellingwood Storer, son of Mr. and Mrs. Albert H. Storer, of Ridgefield, Conn.

**Martinez-Flournoy.**—On April 15, at the home of the bride's parents, Miss Carmen E. Martinez, daughter of Mr. and Mrs. Miguel R. Martinez, to Dr. Thomas Flournoy, of Pittsfield, Mass.

**Smith-Wells.**—On May 30, Mrs. Jeannie T. Sheldon Smith to the Right Rev. Lemuel H. Wells, of Spokane, Wash.

## BALTIMORE

**Carey-Madeira.**—On May 9, Miss Margaret Carey, daughter of Mr. and Mrs. Francis King Carey, to Mr. Percy C. Madeira, Jr., son of Mr. and Mrs. Percy C. Madeira.

**Pennington-Kimball.**—On April 16, in the chapel of the Emmanuel Protestant Episcopal Church, Miss Charlotte Pennington, daughter of Mrs. Harper Pennington, to Mr. Edward Norris Kimball, son of Mrs. Richard Fuller Kimball.

**Wilmer-Wood.**—On June 5, Miss Phoebe I. Wilmer, daughter of Mr. and Mrs. H. D. Wilmer, of Queen Anne Co., Md., to Mr. Howard Wood, son of the late Howard Wood.

## CINCINNATI

**Hager-Wulsin.**—On June 6, at the home of the bride's parents, Miss Margaret Hager, daughter of Judge and Mrs. Hager, of Ashland, Ky., to Mr. Lucien Wulsin, son of Mrs. Lucien Wulsin.

## PHILADELPHIA

**Merchant-Humphreys.**—On May 22, at the home of the bride's mother, Miss Elizabeth McMurtrie Merchant, daughter of Mrs. Clarke Merchant, to Mr. Thomas Humphreys, son of Mrs. Thomas Humphreys.

## WASHINGTON

**Marshall-Knapp.**—On April 22, Miss Maitland Marshall, daughter of Brigadier-General and Mrs. William L. Marshall, to Paymaster J. J. Knapp, U. S. N.

Hamilton, Mrs. Ogden Mills Reid, Mrs. James Roosevelt, Mrs. Theodore Roosevelt, Jr., Mrs. Henry W. Taft, and Mrs. M. Orme Wilson.

**Easter Fete for the Benefit of the Loomis Sanitarium Annex.**—On April 13, at the Waldorf-Astoria. An entertainment including tableaux vivants, a one-act play, and an exhibition of modern dancing. Those in charge of the entertainment are: Mrs. Richard Irvin, Miss Elizabeth Cockcroft, Miss May T. Moulton, Miss Mary Ostrander, Miss Eleanor Townsend, and Mrs. John Dyneley Prince.

**St. Clare's Carnival.**—On March 19, at Sherry's, a carnival of the West Side Juvenile Club for the Recreation Fund for the boys and girls of the lower west side. Mr. Howland S. Davis, president.

**Soiree Dansant for the Benefit of the Blue Ridge Industrial School of Virginia.**—On March 16 in the Della Robbia room at the Hotel Vanderbilt. Patronesses included: Mrs. Charles Dana Gibson, Mrs. Charles C. Barrows, Mrs. W. E. G. Gailard, Mrs. Riley M. Gilbert, Mrs. Robert Coleman Taylor, Mrs. George Gordon Battle, Mrs. John Randolph Page, and Mrs. Winthrop Cowdin.

## Lenten Sewing Classes

**For the Benefit of the New York Nursery and Child's Hospital.**—Mondays, during Lent, at the homes, successively, of Mrs. Algernon S. Sullivan, Mrs. Frederic H. Betts, Mrs. F. Ashton de Peyster, Mrs. Prescott Hall Butler, Mrs. Henry Mills Day, and Mrs. Frank S. Witherbee.

**For the Benefit of the Fresh Air Fund of the Cathedral of St. John the Divine.**—On Tuesdays, at the homes, successively, of Mrs. Frederic E. Lewis, Mrs. Richard Irvin, Mrs. Frederic Roosevelt, and Mrs. John H. Iselin.

**For the Benefit of the Madonna Day Nursery.**—On Fridays, at the home of Miss Leary.

## Calendar of Sports

## AUTOMOBILING

March 21.—Vanderbilt Cup Race, Santa Monica, Cal.

March 28.—Grand Prize, Santa Monica, Cal.

April 9-15.—Automobile Show, Manchester, N. H.

May 30.—Five Hundred Mile Race, Indianapolis, Ind.

## GOLF

March 21-26.—North and South Women's Championship, Pinehurst, N. C.

March 27.—Amateur-Professional Four-ball Match, Pinehurst, N. C.

March 28.—North and South Open Championship, Pinehurst, N. C.

March 30-April 14.—North and South Amateur Championship, Pinehurst, N. C.

April 9-11.—Mid-April Golf Tournament, Pinehurst, N. C.

## TENNIS

March 22.—Women's Indoor Championship, Seventh Regiment T. C., New York.

## HORSE SHOW

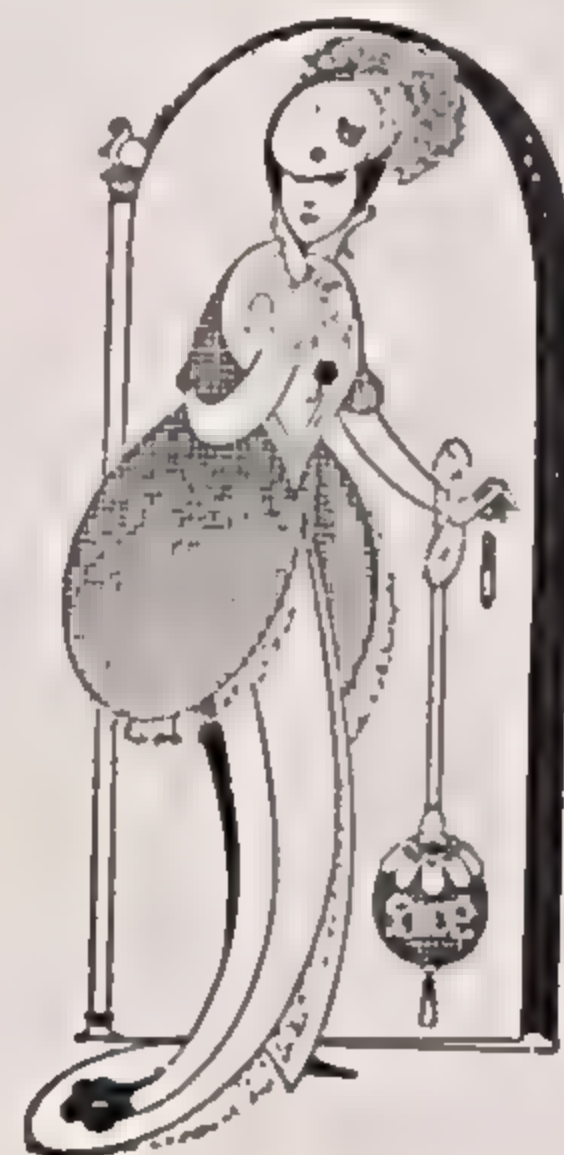
May 2-8.—National Capital Horse Show, Washington, D. C.

## POLO

March 20-April 4.—San Mateo Polo Club.

April 25-30.—Devon Polo Club.

May 11-30.—Piping Rock Club.





## Skin and Complexion Perfect

Every blemish or line that mars the absolute smoothness, clearness and delicacy of the skin is unnatural and exists only by tolerance on your part. It requires but a few blemishes to destroy a perfect complexion.



## Both are at Your Command

Even though you may not be able to immediately call at the ARDEN SALON D'OR and have your skin and tissues made perfect and attractive, you can mitigate all facial disfigurements by using at home, the following:

### Elizabeth Arden's Original Preparations

Prepared Especially For Use At Home

**VENETIAN ARDENA SKIN-TONIC**, a wonderful astringent, gives new life to muscles and tissues and firms and whitens the skin. 75c, \$1.50, \$3.

**VENETIAN CLEANSING CREAM**, for thoroughly cleansing the pores; indispensable for every skin. Jar, 50c, \$1, \$2.

**VENETIAN VELVA CREAM**, makes the skin smooth and satiny. 50c, \$1, \$2.

**VENETIAN ALMOND SKIN FOOD**, for building the tissues of face and neck. Jar, 75c, \$1.50, \$2.50.

**VENETIAN PORE CREAM**, for closing enlarged pores and refining the skin. Jar, \$1.

**VENETIAN LILLE LOTION**, for removing blemishes and whitening the skin; a protection against wind and sun. Pink, Cream and White, \$1, \$2.

**VENETIAN SPECIAL EYE LOTION**, for refreshing tired and aching eyes. Bottle, \$1.

**AMORETTA CREAM** (greaseless), for use before powdering; protects the pores, removes wrinkles. \$3.

**VENETIAN EYELASH GROWER**, adds to the length and glossiness. \$2.

**VENETIAN ADONA CREAM**, for rounding out all hollows of the neck and bust. Jars, \$1.25, \$2.

**VENETIAN MUSCLE OIL**, for strengthening weak, relaxed and drooping tissues and muscles, removing all wrinkles and hollows or bagginess. Bottles, \$1, \$2, \$4.

**VENETIAN BEAUTY SACHETS**, used in the place of soaps for cleansing the skin; remove all oil, clean the pores, destroy blackheads and pimples. Box of 20, \$2.

Any of These Preparations Sent Upon Receipt of Check, Which Must Include Postage.

**SALON TREATMENTS**, exclusive, refined and delightfully effective for all facial disfigurements, \$2 each; less in series.

Write for the book, "The Quest of the Beautiful."

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## Individuality in Footwear

Style - Quality - Comfort

**D**ISTINCTIVE footwear for women of taste and discrimination.

Smart shoes made to your order to harmonize with your gown, your hat, or your wrap.

Write for Catalogue V showing over 50 exclusive and attractive models.

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Ladies' Custom Shoes

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"Wellesley"  
Price, \$12.

Two Buckle Lace Oxford. Edward Hayes patent June 25, 1907. Made in any leather or colors. Louis XV or Cuban heels, any height.

## "Just Nature's Way"



### My Beauty Exercises

will make you look Younger and More Beautiful than all the external treatments you might use for a lifetime. My system removes wrinkles and lines, draws up sagging muscles, firms the flesh, rounds out the thin face, makes the complexion fresh as in girlhood—without massage, vibration, astringents, plasters, chin straps, or any appliances whatever—Just Nature's Way. I teach you a method for life.

My system not only reduces double chin, but it LEAVES THE MUSCLES AND FLESH FIRM AFTER THE SUPERFLUOUS FLESH HAS BEEN WORKED AWAY. The too thin neck can also be beautifully rounded and hollows filled out.

No matter how tired, five minutes of my Facial Exercise will freshen your complexion and give it a most exquisite coloring.

Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

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The First Woman to teach Scientific Facial Exercise

## "Who Makes Your Gowns?"

Is not nearly as important a question as "What Corset do your wear?"

When you see a woman with *natural*, graceful lines, you may rest assured that she has secured these lines by the aid of a light, soft-knitted, boneless corset, such as

## BIEN JOLIE GRECIAN-TRECO CORSETS

Suppleness and beauty of figure can hardly be more naturally combined than through wearing the Grecian-Treco.

In models to typify every requirement from the light, dainty dancing and evening model, to the sturdy corset for general wear. Many beautiful styles for every figure. \$5, \$7.50, \$10 to \$40. Front lacing styles, \$7.50 up.

THE BIEN JOLIE BRASSIERE, in many dainty and decorative styles, supplements the corset perfectly, by giving harmonious contour to the upper form and adding generally to figure beauty. In many styles, for all figures, 50c to \$15.

At leading shops. Write, giving dealer's name, for style booklets.

**BENJAMIN & JOHNES**  
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¶ The reputation of our furniture has been built upon distinctive features, such as the simple artistic lines of our designs, solid construction, and a variety of custom finishes.

¶ It is far from our intention to create the impression that our stock is high-priced. It is, however, exclusive in design, and it is also true that we have had the patronage of the most discriminating and particular people in all parts of the country.

¶ Our cottage furniture is especially adapted for both Shore or Country houses where a simple, harmonious and artistic effect is desired, conforming with the surroundings, and yet not sacrificing one's comfort.

¶ Shipments are carefully crated, insuring safe delivery.

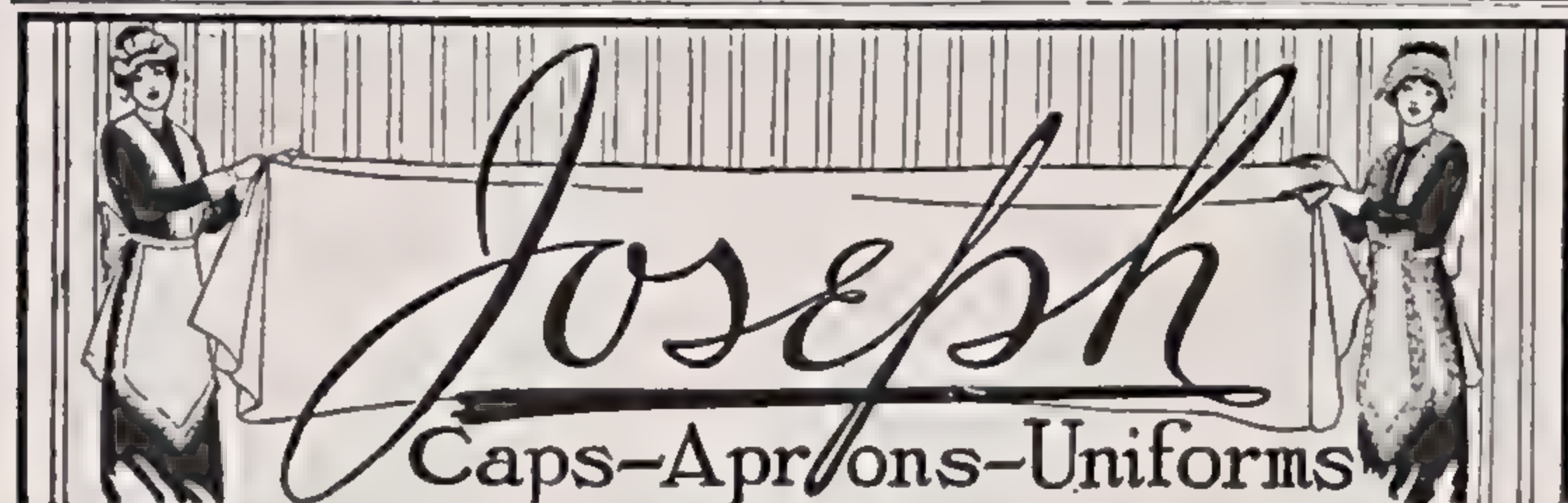
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**WILLIAM LEAVENS & CO.**

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### Your Maid Introduces You

Her attire as well as her personality speaks for your taste and discrimination. The proper accessories for the occasion, whether it be cap, apron or uniform for Maid, Nurse or Waitress, can be secured at reasonable cost from Joseph. You may order by mail with every assurance of satisfaction.

ILLUSTRATED  
at Left

Personal Maid's  
Costume

No. 105. Maid's costume, five-gored skirt, opening down front, plain back, slightly high waist line with dainty piping; puffed or plain waist, bishop sleeves, five buttons. French Satin, Black, \$3.00. Merorized Poplin, all shades, \$5.00. French Satens, Plum and all other shades, \$4.00. Mohair, \$6.50 to \$12.00. Wash materials, \$3.00 up. 33 to 44 bust measure.

No. 105-50. An exquisitely beautiful Apron for Personal Maid, of imported dotted Swiss with dainty lace. Waist band of pink or blue, satin ribbon, price \$3.00.

No. 105-51. Cap to match, 25c. to 75c.  
No. 105-52. Collar and cuffs to match, 40c.

ILLUSTRATED  
at Right

No. 104. An excellent Trained Nurse's Costume of striped seersucker, all colors. Five-gored skirt, opening slightly on the side of front. Waist's plain and opening down front. Bishop sleeves. 38 to 44 bust measure. Price \$1.50 to \$2.50.

No. 104-50. Nurse's 5-gore apron with 5 1/2 inch hem. Price: Linen, \$1; Shorting, 85 cents; Sheeting gathered, with straps or bibs attached, 75 cents.

No. 104-51. Separate apron bib, Price: Linen, 50 cents; Sheeting, 35 cents; Cambric, 25 cents.

No. 104-52. Linen cuffs. Price 25 cents. Also Nurses' Caps in great variety, 15c. to 50c.

Send for Free Illustrated Portfolio of Designs

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## NEW FURNITURE FROM OLD

THE saying that "furniture is but the reflection of the character of a people" is most aptly illustrated in the furniture of Brittany. Simple, solid, massive, richly decorated, yet unpretentious and unchanged from century to century, it is as a picture of the stolid, dogged, Breton type. Similar in some few, minor details to other French furniture, and showing slight traces of the influences of various epochs, it is, as a whole, as separate and distinct as the race to which it belongs. The Breton is of France, but not French. He speaks a different tongue, thinks in a different manner, boasts of his different descent, and, even to this day, to some extent bemoans his loss of liberty. For years he and his land have been seen by the world as through a veil of romance. To the most casual observer this veil is now reduced to a tattered, threadbare fragment, but for this very reason interest in the ancient products of this province has doubled, for they, like rare, first editions, are fast becoming extinct.

cover the faience bowl for bread, placed directly underneath. On the buffet are plates, and some images of the saints made in the shining yellow and white faience. A spinning-wheel is at the side of the hearth, and there are tall andirons of wrought iron, supporting an enormous copper dish. This is all the furniture; just the few main pieces without which no room in Brittany is complete, be it salon, kitchen, bedroom, or, as is generally the case, all three in one. But interesting though these pieces are, let them be removed from their native setting of red tiles and dark rafters, and, in nine cases out of ten, they become mere bulky incumbrances.

### THE TRUE HEARTH OF THE BRETON

At the bottom of the page is a picture of one of those rare rooms actually furnished in the most approved, ancient Breton fashion. The floor is tiled with bricks in a rich, soft red, and the low and rafted ceiling is met by plastered walls with a high, carved wainscoting of oak. Facing the entrance door is a huge fireplace with a chimneypiece of dark carved wood. In the right corner is the carved bedstead with closed doors, and at the side are the dresser and the wardrobe, both in heavy, dark oak, profusely covered with bas-relief designs. In the foreground is a long bench drawn up to a table of equal length, over which hangs, at one end, a round rack for the wooden spoons and forks, and at the other end, suspended from a cord and pulley, a great wicker cover which is let down to



*The bedstead of old Brittany, which modestly closes doors upon itself, may be transformed into a resting place for literature*

### MODEST BEDSTEADS

Take, for example, the bedstead. The typical Breton bedstead is a square, wooden box, mounted on high legs. It is beautifully carved, and provided, in some sections of the country, with wooden shutters or sliding doors. Almost invariably in front of every bed stands a large chest bench, used as step-ladder, chair, and repository for the family wardrobe. Whether shuttered or otherwise, curtains are always hung at the little square opening, and during the day, when the bed is not in use, and indeed at night

(Continued on page 150)



*The Breton peasant surrounded by her household goods that are household gods to the antique collector*



# READY FOR HIS BATH

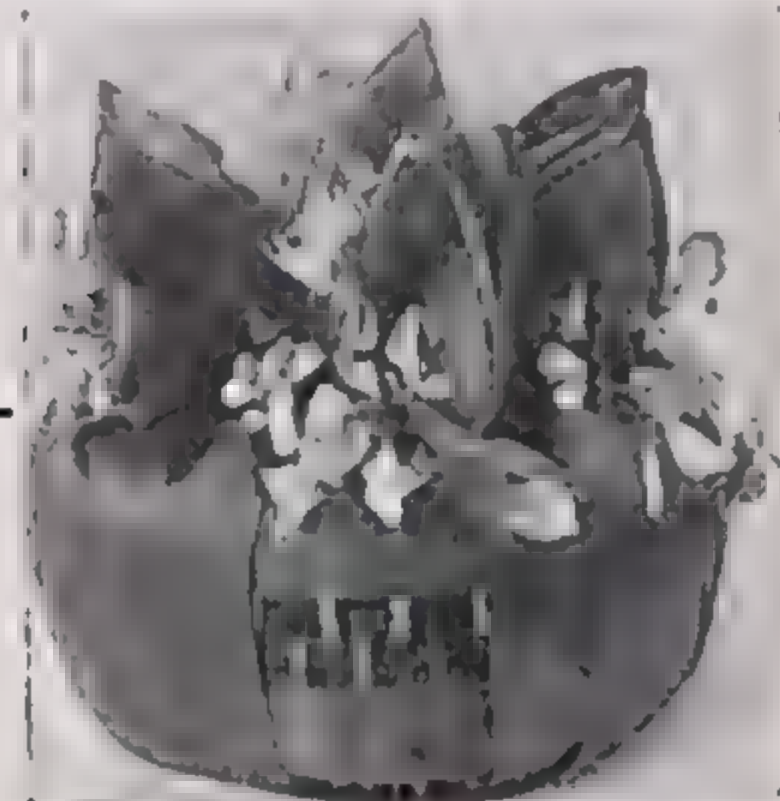


## With CUTICURA SOAP

Cuticura Soap baths, assisted by Cuticura Ointment, mean skin health in infancy and childhood and freedom, in the majority of cases, from torturing, disfiguring skin and scalp affections in after life.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

Men who shave and shampoo with Cuticura Soap will find it best for skin and scalp.



### A SURPRISE BASKET

A graceful basket fairly bursting with Oriental delicacies. A ribbon of Imperial yellow mixed with branches of plum blossom holds down the lid.

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\$5 and \$10. Smaller baskets, \$3.  
The \$5 basket is 6 in. deep x 12 diameter.

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Perfumes merely conceal.

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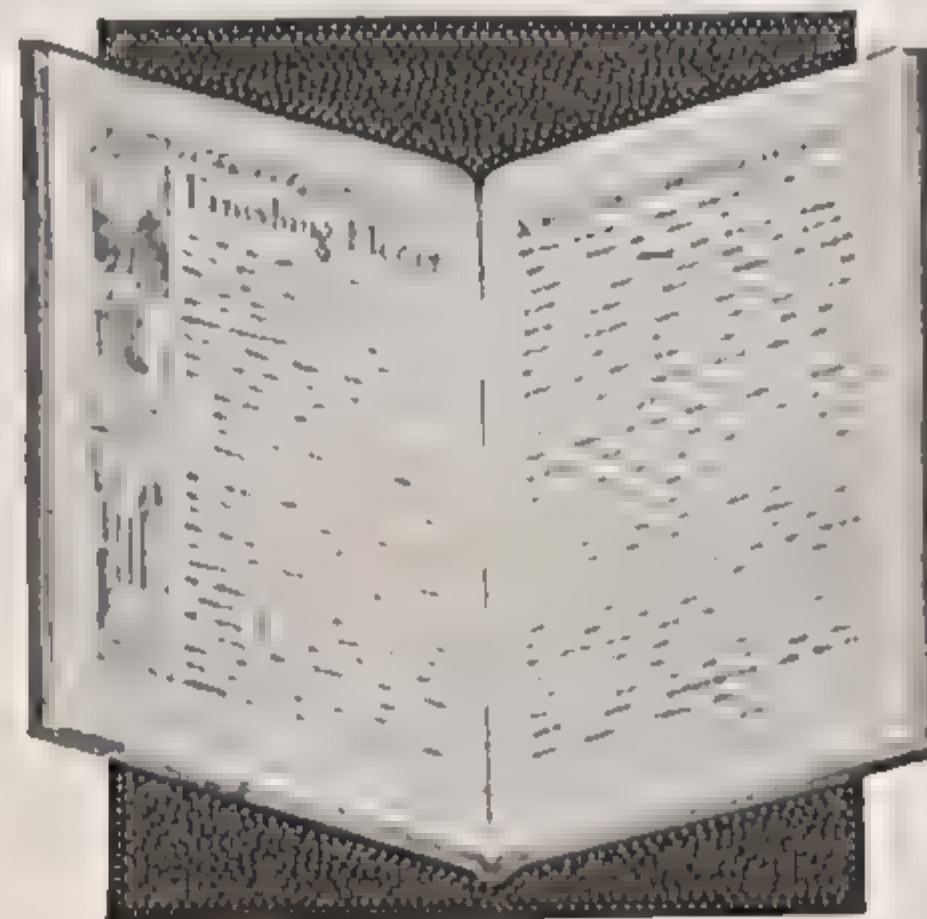
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It is a 24-page edition — just out — which gives valuable suggestions as to the treatment of floors.

It tells how inexpensive and easy it is to turn old floors into new ones; how to save energy and money.

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Send for my 64-page book, "Deep Breathing." Correct and Incorrect Breathing in Man, Woman and Child is described clearly by diagrams. It teaches you how to breathe abdominally, so that you may stir up and strengthen the abdominal organs. Also includes special breathing exercises; carefully illustrated. Book sent on receipt of ten cents in coin or stamps. Your money refunded if it does not fully meet your expectations.

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Are you saving for a home? Have you decided on the cost? You can build it today for less than you planned. Aladdin houses are artistic, modern dwellings, cozy bungalows, cost you less.

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Aladdin Ready-Cut Houses come direct from the forest. You save all in-between profits: lumber cut to fit, saving a third on labor cost. Price includes all lumber cut-to-fit, windows, hardware, lath and plaster, locks, nails, paints and varnishes—everything for completion. Send today for catalog No. 260.



North American Construction Co. 262 Aladdin Avenue  
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Is your own furniture so correct that it honors you before your guests? The Period Classics are masterpieces that centuries have not been able to excel. They are the absolutely correct styles now. They will always be in perfect taste. Whether you have already partly furnished in Period Styles or not, we would like to send a booklet on the Worth of Period Furniture and How to Know the Styles. Retting Furniture is sold at moderate prices through good stores.

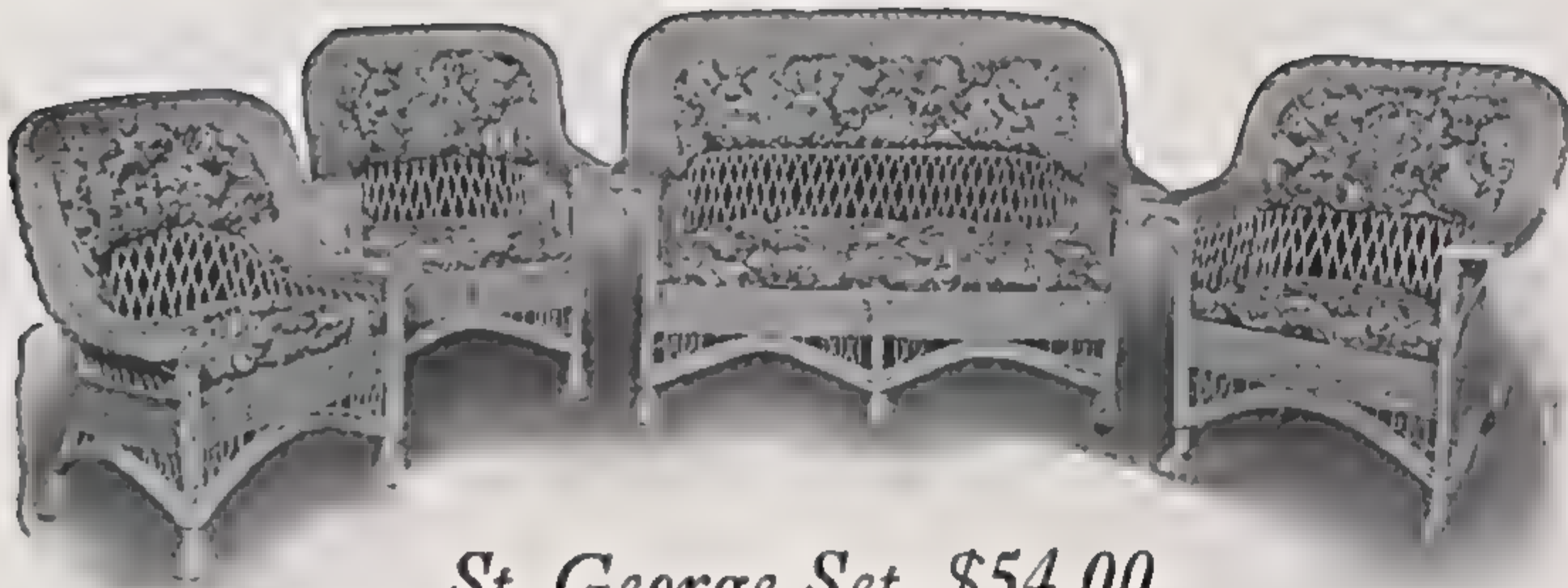
RETTING FURNITURE CO.  
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### Prof. I. Hubert's Malvina Cream

is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sunburn. Send for testimonials. Use Malvina Lotion and Icthyol Soap with Malvina Cream to improve your complexion. At all druggists, or sent postpaid on receipt of price. PROF. I. HUBERT, Toledo, Ohio





**St. George Set, \$54.00**

A tasteful and thoroughly desirable selection, in natural willow. The chairs are large and roomy; the sofa 42 inches wide, inside measure. Cushions and backs made of downy silk floss, covered with imported cretonne. Stained any color, \$6.00 additional. Delivered to any station east of the Mississippi. Special freight concessions allowed on orders west of the Mississippi.

## Into the Modern Summer Home Enters the Atmosphere of all Outdoors

Good taste in summer homes asserts itself today, and ponderous wooden furniture is used only in its place. MINNET Willow Furniture is hand woven of French willow, strong, durable and weatherproof. It has the sturdiness of the pioneer's lodge, the unresisting comfort of sand mound seats and the grace of the willow tree. It is as artistic as the baskets of willow with the Indians weave, and lends itself readily to the interior of Bungalow, Lodge or Shore Cottage.

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Without  
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We have also a large assortment of exclusive designs in imported China to be decorated to order.

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Dept. B  
47 W. 36th  
Street  
N.Y.



## NEW FURNITURE FROM OLD

(Continued from page 148)

as well, these curtains are kept drawn so that the bedstead looks like a handsome, ample cabinet. As the bedstead is the main ornament of the family living-room, it is a question whether the curtains and doors are a concession to conventionality or merely to the national dread of ventilation. Beautiful are these bedsteads to look at and invaluable as an asset for a museum or collection, but for use, at all events to a people who love fresh air, they are quite impossible. Enter now the juggler in antique furniture, whose remarkable feats are past belief. At least one half of all the chests, chairs, and buffets sold to-day in Brittany are made by skilful amputations of the doors and panelings of beds and wardrobes, or merely by a slight operation upon the framework itself. Mattresses are removed, shelves fitted, openings enlarged, doors lengthened, and behold a stunning, carved bookcase for a modern library, such as is illustrated at the top of page 148.

### THE VALUED CLOTHES-PRESS

Then there are the clothes-presses, one of the most valued among the rich Breton's possessions, in which are kept the fête costumes—the handsomely embroidered velvet waistcoats of the men, the stiff, brocaded aprons of the women and their silver carved trinkets, and the wedding dress which, according to ancient tradition, is handed down from one generation to the next. And what tremendous affairs these presses are, reaching from floor to ceiling and broad in proportion! Few modern rooms could stand the test, and why, with convenient built-in closets, should they? This the wise cabinet-maker realizes even in Brittany, and from the doors alone of these marvelous old pieces he constructs buffets and linen chests which are masterpieces of carving and construction.

During a recent visit I had the good fortune to run across, in the very heart of Brittany, a small collector who was selling some of these ancient panelings for a song. Wonderful, fifteenth century creations, battered and worn and worm-

eaten to be sure, but of the most exquisite work. For two doors, with two panels of grinning Gothic heads in each door, he asked 30 francs. Two smaller panels in the delicate bas-relief of the flower-and-lattice design so characteristic of the finer type of Breton work, cost 12 francs, 50 centimes each. Other panels with quantities of smaller and more ordinary scroll-and-leaf designs were priced 2 francs, 50 centimes each.

Of the several varieties of carving, all characteristic of Breton work, the bas-relief covering the entire surface of the panel, or the single, deeply chiseled scroll or conventional figure in a large, splashing design, are the most distinctive.

Another distinguishing mark is the mixture of carvings on one and the same piece. High relief, low relief, flowers, leaves, scrolls, and Gothic heads are used indiscriminately. In one of the most beautiful of the old bedsteads the top frieze running around the wooden canopy was in a design of slender leaves, the middle panels of the sliding doors in large scrolls, and the narrow, separating panels in tiny, square motifs each containing a leaf and rose, while a swirl of leaves filled in the middle square.

### WHERE CHAIRS WERE UNKNOWN

The Breton chair is a thing unknown to the Bretons, and it is only since the value of some of the discarded smaller panelings taken from the dilapidated clothes-press and bedstead have been discovered that chairs have come into existence. In the Brittany of old, benches were used. Now chairs are constructed with panel backs, plain wooden seats, and straight, unobtrusive, uncarved legs, and this very plainness of outline is another characteristic of the Breton furniture. What ornament there is, is found in the carving. The tables, for example, are never round or square, and are plain and rather cumbersome, with lower extension ends like shelves. These rest on solid pieces of wood, with no curves or twists, for they are made for support, and support only.

LAURA HUBBARD.

## THE YOUNGER GENERATION

(Continued from page 62)

sketched at the top of page 62 on the right. It is chiefly crown, with a soft plaiting of taffeta in lieu of a brim. The high quills give it quite a sophisticated, grown-up look.

Party frocks suitable for the dignity of ten years are usually of piqué, linen, or batiste. A simple afternoon frock pictured in the middle of page 62 is of linen embroidered in pink about the neck opening, which shows a vest of dotted Swiss banded at intervals with braid. The short, puff sleeves are also of dotted Swiss and together with the vest they suggest a guimpe without really being one.

Spring coats for children of this age are made on box lines. One pretty model of blue serge has a soft collar and a belt to match. The belt begins at the side seams and is looped over once in the back and dropped in two ends in the middle, as are the belts on the short coats so much the mode for women.

### FOR GIRLS OF TWELVE AND FOURTEEN

At the age of twelve or fourteen the waist-line is a more difficult problem than at any time before. The solution is to make it high or low, whichever best suits the type of the girl. A good morning dress of black and white checked cheviot, sketched at the lower right on page 63, shows a short kimono waist worn with

a guimpe and a simple, box-plaited skirt. An afternoon dress of gray and white linen, shown at the upper left on page 63, is quite charmingly pretty. It has a low waist-line. The greater part of the frock is of white linen embroidered in pink roses, and the trimming bands and the skirt are of the gray material. The hat to match has a puffed crown of the embroidered material attached to a gray brim which is stitched to hold it in shape. It is trimmed with black velvet.

### FOR THE AWKWARD AGE

The awkward period comes at different ages for different girls, but usually between the ages of thirteen and sixteen. Great care is needed in the dressing of a girl at this period in order to overcome her transient defects. A design which has the happy effect of suiting both the girl who is too plump and the one who has shot up like a green bay-tree, is the one illustrated at the lower right of page 62. The simplicity of line and the broad, becoming belt are its strong points. White linen is used and the waist is embroidered in Delft blue and relieved by a lace yoke. The broad, taffeta girdle may be worn loosely to conceal the lack of graceful lines. The hat of flowered cretonne, with the brim rolled up in a girlish way, may be faced with blue or black, as is desired.



# KEEP YOUR FACE YOUNG Your Hair Glossy and Abundant

Why should not the skin of your face be as smooth and clear as that of your body? In 6 minutes a day we can enliven and rejuvenate your face to an extent you now believe impossible. Let us help you to

brighten tired eyes; relax tense muscles; relieve wrinkles; keep your skin clear; your hair glossy and abundant, your hands dainty and attractive, your feet comfortable. We do it

## By Natural Means

bringing to your nerves and muscles a renewing circulation of warm, purified blood.

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## Susanna Cocroft

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If you have any of the blemishes mentioned on this coupon, "MARK X" opposite your defects and send to us.

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Double Chins  
Flabby, Thin Neck  
Pimples  
Sallow Skin  
Freckled Skin  
Dandruff  
Thin Hair  
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Dry Hair  
Tender, Inflamed Feet



21

# SPRING and SUMMER FOOTWEAR



Patent Leather, white binding, steel ornament on side. Spanish heel, turn soles . . . . . \$4.98



Patent Leather Vamp, Grey Suede back or Black Brocaded back, Spanish heel. Also in Black Calf with Grey Suede Back . . . . . \$4.50



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Colonial Turn Sole, Black Calf, Kidney Heel. Also in Tan Calf, Mat Kid, Patent Leather, Brown or Grey Suede with wood Cuban heel . . . . . \$3.85



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Silk Hosiery, dyed to match color of gown from sample, \$2.00.

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does not alone depend on quantity or quality. One may serve "good" food, but one's table may remain hopelessly commonplace, nevertheless.

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touch the upper limit of refinement and daintiness. Wherever they are used they stamp the occasion with that indescribable touch of Paris, of Vienna, of St. Petersburg.

Familiarize yourself with these savory dainties by sending a two-cent stamp for our beautifully illustrated, descriptive booklet, containing a number of rare menus and recipes.

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## THREAD AND THRUM RUGS

HAVE your fine rugs made to order, not cheap stereotyped fabrics, made in unlimited quantities; but rugs that are different and sold only through exclusive shops. We are only too glad to submit sketch in color to harmonize with surroundings of the room. Woven in selected camel's hair in undyed effects or pure wool in any color tone. Any length—any width—seamless up to 16 feet. Order through your furnisher. Write us for color card—to-day.

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A fern jar of Italian design made of composition beautifully colored in soft green or antique ivory. Measures 5 1/4 inches in diam. by 3 1/4 inches high. By parcel post 10c additional for safe packing.

A candle screen of silk and hand embroidered in garlands of contrasting colored flowers, trimmed with gold lace and lined with silk. These may be had in pink, rose, gold, champagne or blue.

THE ONE-DOLLAR SHOP  
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Exquisite Louis XVI Candle Stick  
Hand Carved—Finished in Antique Gold or in Ivory Enamel with Dainty Pink and Blue Coloring

## READY TO LIGHT

Complete with Finely Made French Silk Shade (in Old Rose—Pink or Gold) Candle Consumer and One Dozen Candles.

\$8.50 Each, \$15.00 Pair. Exp. Prepaid And Your Money Back If You Want It

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# BOHN

## SYPHON REFRIGERATORS



**P**RESERVING the appetizing flavor and healthfulness of food depends not only upon temperature, but upon proper air circulation. Both these features are provided in the fullest measure in the

## Bohn Syphon Refrigerators

A temperature 10 degrees colder than obtained in other refrigerators is maintained through use of Flaxinum, the most efficient insulation, and the Bohn Syphon System of air circulation. Flavor and healthfulness of foods cannot be affected in Bohn Refrigerators where such perfect circulation of cold dry air is maintained. And the ice saving is remarkable.

The walls and shelves are lined with genuine porcelain enamel (not white paint) providing easy cleaning and long wear.



The Bohn Syphon System is adopted by the Pullman Company and all American Railroads

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New York Chicago Los Angeles  
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## EMBROIDERY HAS ITS DAY

**M**ANY times a motif of embroidery worked either by hand or machine will give beauty to a suit or a costume. This is especially worthy of note at present as the new fashions rely upon cordings or embroideries for their elaboration more often than upon frankly added trimmings.

A metal thread cording over satin veiled in net is very effective indeed. After the cording is done all the net, except those pieces which veil the motifs outlined by the cording, is cut away. The first photograph on this page shows an unusually artistic example of this sort of trimming. In this case yellow chiffon is veiled with brown net, and corded in silver and bronze. The design shown is for a yoke; the tiny medallions are added for sleeve and vest trimmings.

### LITTLE BITS OF TRIMMING

One of the famed trimmings, shown at the left at the bottom of this page, is done by machine in a way which gives an effect of cording. The patterns of this embroidery are worked in conventional designs and are often used to outline appliqué pieces of taffeta or moire. Such trimmings applied on chiffon will be used for the blouse that completes the suit.

By the clever combining of hand and machine embroidery very charming effects are achieved, and at a very much lower rate of expenditure than the price usually charged for all hand work.

The old chain stitch, an example of which is shown just below the yoke photographed on this page, has returned to favor, and is used instead of picot or hemstitching to finish many edges of materials. Steel and silver thread are preferred to gold thread in the new embroideries, and are used extensively in making the chain stitch finish, and in filling in colored motifs. The latter treatment often gives a Persian effect. Silver and gold embroideries are to be much used on silk tulle flounces. The flat metal thread is sewed on in a conventional design or follows the lace pattern of the flounce. The silver embroidery is preferred because of its more youthful appearance. On a frock with a girdle of matching metal tissue this embroidery is most effective.

The illustrations at the lower right of the page and at the left just below the yoke photographed show a silk fringe topped by a band of embroidery in a darned stitch, and a small motif embroidered in the same stitch. The fringe may be attractively used as a shallow tunic on a frock which employs the matching single motif as a collar trimming. Tunics of cream net bordered with six-inch hems of colored chiffon heavily patterned with silver-filled crystal beads are worn a great deal, but the tunic made of threaded beads and bugles is a charming novelty.

### EMBROIDERIES TO ORDER

One such tunic recently imported was used for the sole trimming on a gown of black charmeuse. It was made of strands of large cut jet beads and bugles caught together at intervals with prim bouquets of French flowers. The slight drapery of the tulle bodice was caught under bead motifs, and a bouquet placed at the shoulder fastened several strands of jet. A tunic and trimmings of this kind may be ordered in beads of any color. The prices charged for making such tunics and for embroidering gowns or blouses in original designs are governed, naturally, by the quality of the materials used and the amount of time required to do the work. Embroideries illustrated on this page are from Aiken & Company.



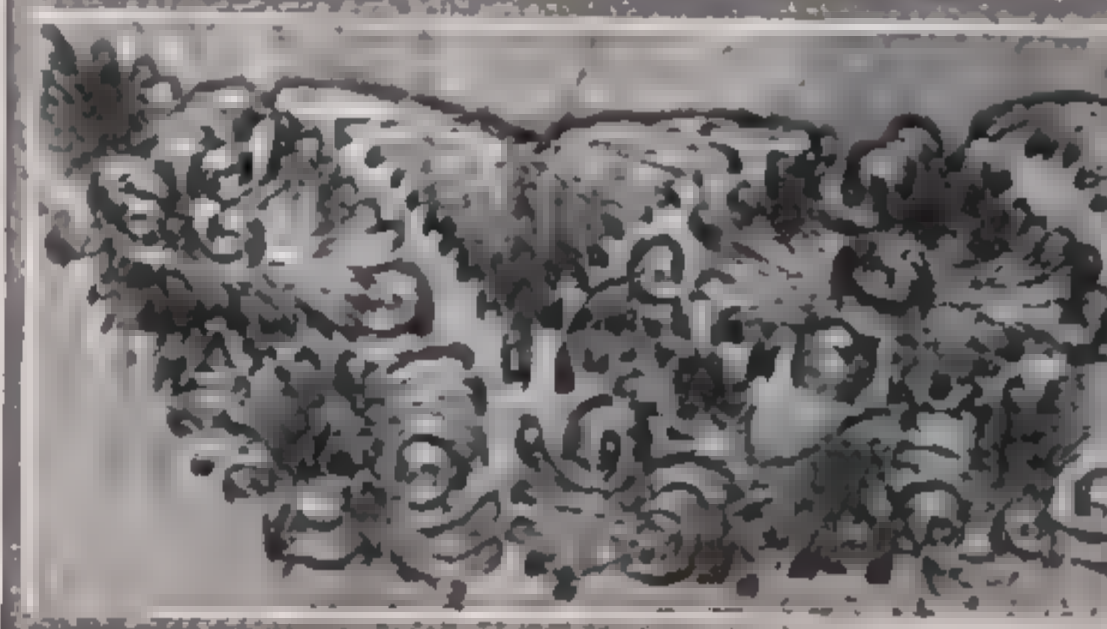
A yoke of satin with net motifs outlined by cording has matching sleeve and vest trimmings



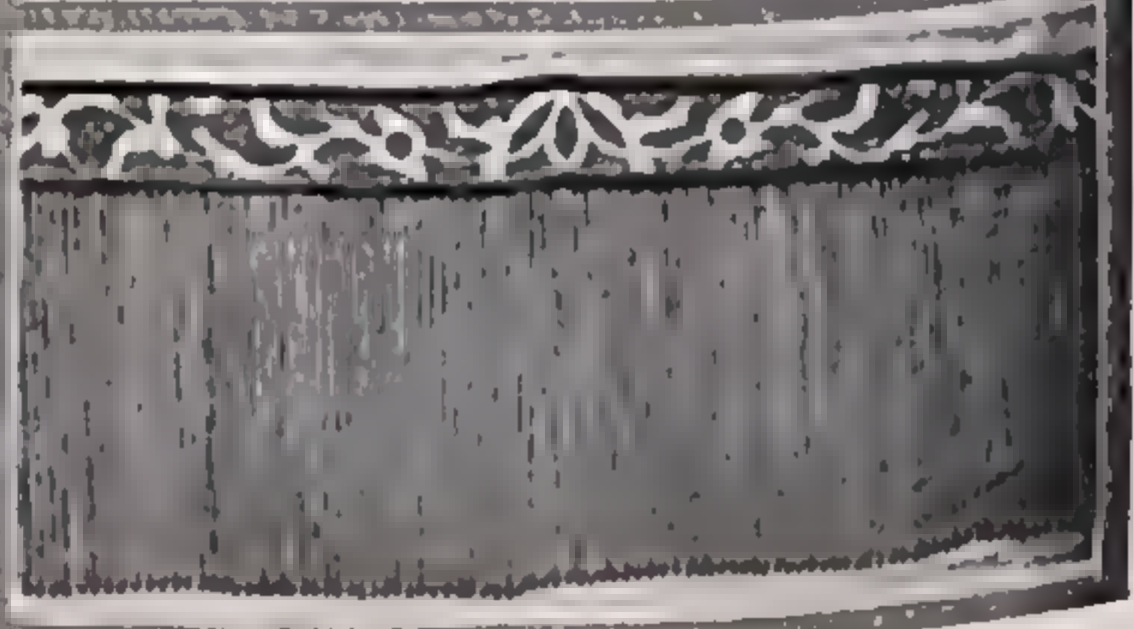
A bit of darned stitch embroidery might be used as a collar trimming



The chain stitch returned to favor is used instead of hemstitching



A machine-made pattern which resembles cording



Darned stitch embroidery tops a shallow tunic fringe





YOUR GUEST  
AND YOU—?

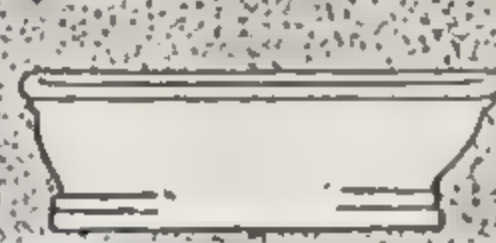
THE hostess is freed from untold embarrassment and the mental comfort of the guest has had thoughtful consideration in the home where the noiseless SI-WEL-CLO Closet has been properly installed. The flushing of it cannot be heard outside of its immediate environment. Its sanitary features are perfect. Si-wel-clo Closets are made of Trenton Potteries Company Vitreous China, beautiful in appearance, pure white all through, impervious to acids and grease, and as easy to clean as a china plate. If you are planning to build or remodel, ask your architect or plumber about Trenton Potteries Company products. Send now for our booklet, "Bathrooms of Character." You will value its suggestions on bathroom planning.



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top, making for comfort in any position.

Just try these corsets, madam. See how beautifully your gowns drape over the soft, one-piece back of a Modart.

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FRONT-LACED—STYLE AND COMFORT

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¶ The four Frolaset front-laced corsets illustrated below are designed on lines to conform with the latest dictates of fashion.

¶ At the left is a very flexibly boned garment, made of batiste, and sells at \$6.50.

¶ The next garment is made of an imported elastic tricot, and is priced \$18.00.

¶ Another elastic corset, and one that is inexpensive, is the garment on the sitting figure. It sells for \$6.50.

¶ The corset on the right is one that we particularly recommend. Made of coutil. \$6.50.

¶ Other Frolaset corsets are priced from \$3.50 to \$40.00. Send for illustrated book of the new models.

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Frolaset Corset Co.  
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Frolaset front-laced corsets are sold only in high grade corset departments, where competent fitters are in charge.

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MODEL  
No. 900

## ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

### PLATINUM WEDDING-RINGS

Miss A. H.:—If an engagement ring is of platinum, should the wedding-ring also be of that metal?

Ans.—It is not the general custom to wear a platinum wedding-ring, but there is no objection to so doing. Even when the engagement ring is of platinum the narrow gold wedding-band is worn, though some people now eschew the wedding-ring entirely, except for the marriage ceremony.

### SCHOOLS OF INTERIOR DECORATING

Mrs. A. K.:—May I ask you to send me the names of various schools which offer courses in interior decorating and landscape-gardening?

Ans.—There are three schools (two in New York and one in Brooklyn) which have excellent courses in interior decoration. The New York School of Art at 80th Street and Broadway, New York; the New York School of Design for Women at 30th Street and Lexington Avenue, New York; and the Pratt Institute at 215 Ryerson Street, Brooklyn, N. Y. By writing to these schools you can obtain catalogues and full particulars.

Harvard University at Cambridge, Massachusetts, has an excellent course in landscape-gardening, and Columbia University, New York City, has recently

added a similar course. We suggest your writing to Mr. Oglesbie Paul of Fairmount Park, Philadelphia, who has made landscape-gardening a life study and who, we are told, is very glad to lend what assistance he can to any one who is interested in this study.

We know of no school in which the two courses are combined.

### VISITING CARDS

Mrs. W. L. B.:—Will you please tell me how the visiting cards of a married woman should be engraved?

Ans.—There is but one way for a married woman to have her cards engraved; that is, with the full name of her husband following the title Mrs.

In signing a letter the maiden name may be used, as for instance—Mary Smith Brown, if Mary Smith has become Mrs. Brown, with the title Mrs. and the husband's initials in parenthesis.

Some of your cards may be engraved Mr. and Mrs. George B. Brown, assuming that is your husband's name. Of these cards it is necessary to leave only one. Where you have simply the "Mrs." card you should have also your husband's cards, which are engraved in the same type but are narrower. In calling upon a married woman you should leave two of his and one of your own.

### REFRESHMENTS FOR A MUSICAL

Mrs. J. C.:—What refreshments should be served at an afternoon musicale?

Ans.—At an afternoon musicale, tea, chocolate, sandwiches, ices, cakes, candies, and punch are quite sufficient for refreshments. The ice may be in the form of individual ices, which are easy to serve, or may be a sherbet in a bowl with a ladle, to be served in glass cups. Individual cakes are best.

### CORRECT WAISTCOATS

Mrs. H. A. C.:—Will you kindly tell me what is the correct waistcoat for a man to wear with a dinner jacket and with full dress?

Ans.—The waistcoat worn with a dinner coat should be of the same material as the coat; with full dress, the correct waistcoat, preferably single-breasted, is of very fine white piqué.

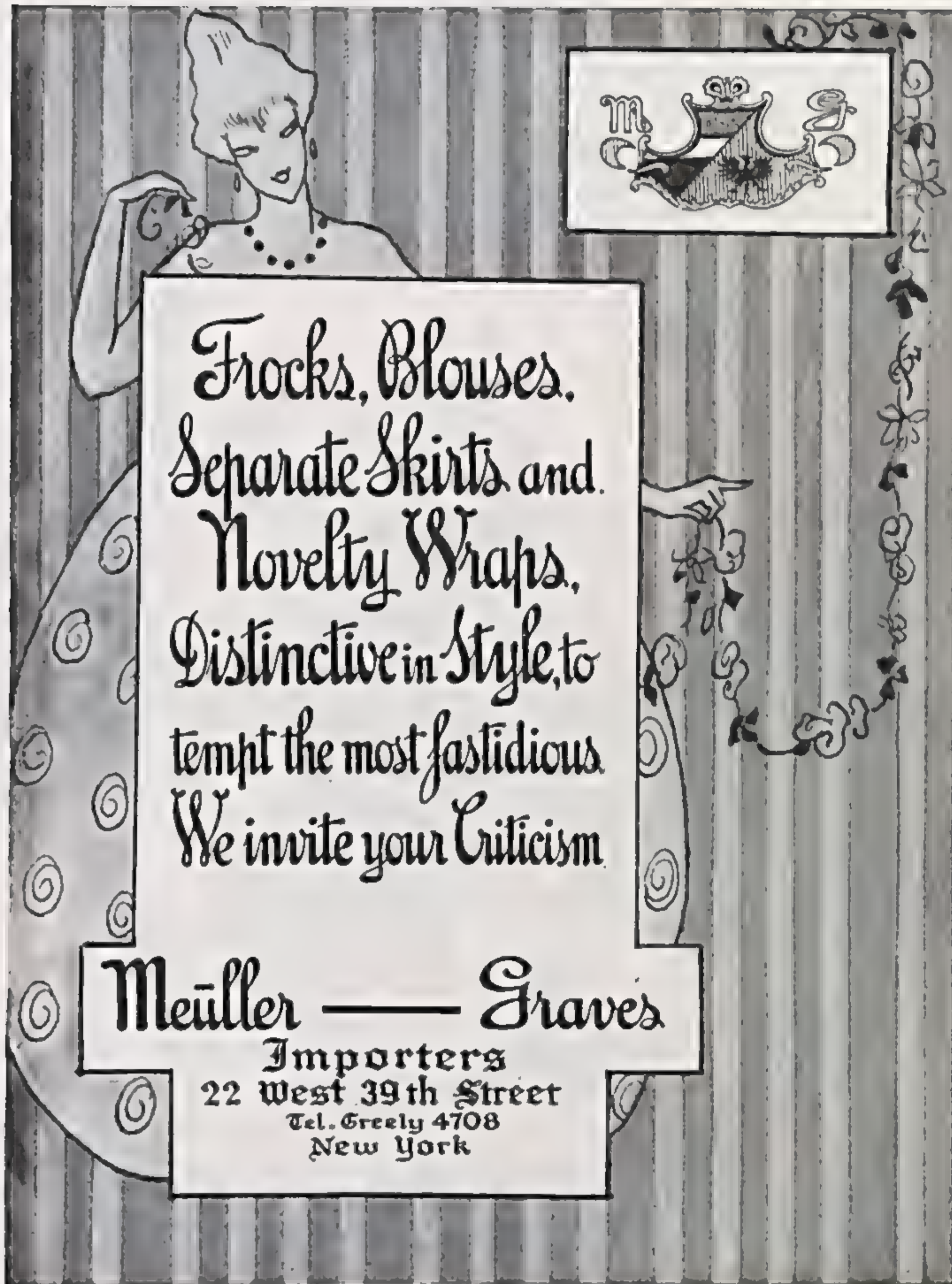
### DUTIES OF A SOCIAL SECRETARY

Miss K. M.:—Will you be so kind as to explain to me what are the duties of a social secretary or companion and what kind of a wardrobe is necessary for such a position?

Ans.—The duty of a companion is to do whatever the woman whose companion she is wants her to do—errands of all kinds, reading aloud, and so forth. Definite training for such work is practically a necessity. What your wardrobe should consist of in such a position depends upon the household and whether you are expected to go out with the woman to whom you act as companion.







Frocks, Blouses.  
Separate Skirts and  
Novelty Wraps,  
Distinctive in Style, to  
tempt the most fastidious.  
We invite your Criticism

**Meüller — Graves**  
Importers  
22 West 39th Street  
Tel. Greely 4708  
New York



Baby's  
first  
step  
Ankle  
Support  
Shoes



Children's Button Shoes, broad  
toes to afford comfort and ample  
room for the toes to spread and  
grow naturally.

A shoe made especially to  
strengthen the ankles. This shoe  
is endorsed and recommended by  
New York's leading physicians, as  
the best corrective of weak ankles.

Sizes 2½ to 6

Sizes 5 to 8

Tan Russia and Black Kid	\$2.00	Tan Russia	- - - - -	\$2.00
Buckskin	- - - - - 3.00	Black Kid	- - - - -	2.00
White Canvas	- - - - - 2.00	White Buck	- - - - -	3.00

Larger sizes at proportionate prices.

**Frank Brothers** THE FIFTH AVENUE  
BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

*The Home of Fashionable Footwear for Men, Women and Children*

**Exhibit Shops:** Chicago, 724 So. Michigan Avenue.  
Pittsburg, Jenkins Arcade.  
New Haven, 982 Chapel Street.



**VAN RAALTE**  
*Veils*

Paris, the capital of Fashion, has bestowed upon Van Raalte Veils her unqualified approval. In the other style centers of Europe as well as on Fifth Avenue and at Newport, these filmy dreams are equally appreciated.

Of fairy-like daintiness, with a touch of the Orient, is the veil pictured above. The mesh is like cobweb, almost invisible, so that with the attractive figures so placed as to avoid the eyes, an almost unobstructed vision is given.

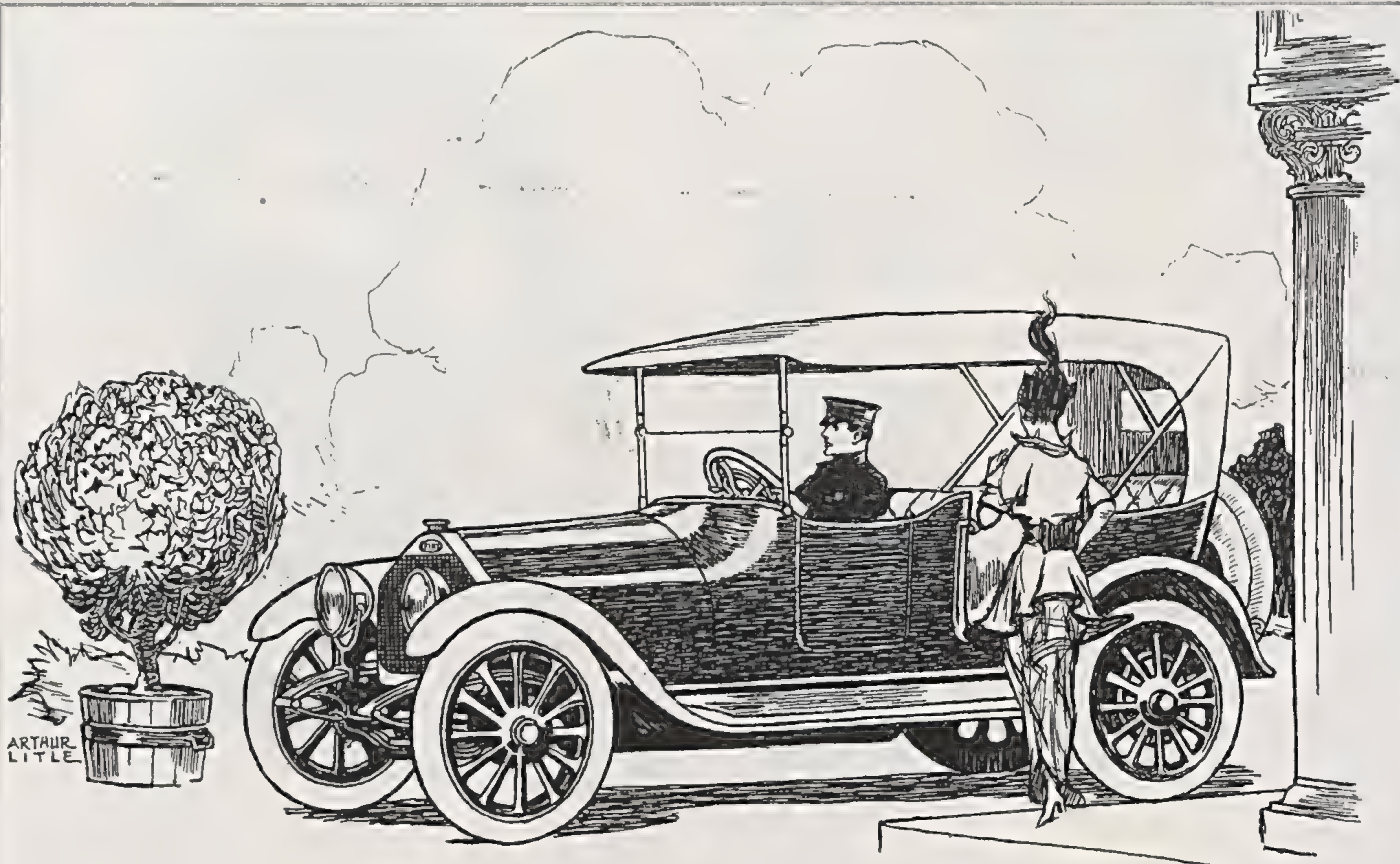
Van Raalte Veils are wonderfully satisfactory in service. It is surprising the pull and stretch that they will stand without tearing. Washing only improves their appearance. If you have never worn Van Raalte Veils, ask for them at your favorite shop. Their variety and beauty will delight you.

**For Your Protection** **The Witching Veil**  
Look for the little white ticket that is on every yard. It guards against substitution. Write for this new Van Raalte book. It pictures and describes the latest veils, and tells how to wear and care for them.



**E. & Z. VAN RAALTE, 100 Fifth Avenue, New York**





## “Fiat Light Thirty” THE IDEAL LIGHT TOURING CAR

This car, graceful, elegant in line and silent in action, has in addition the strength to meet American conditions. It is, in fact, the realization of the motorist's dreams—a light car with abundant power, equal to the heaviest going.

Perfect taste in upholstery and fittings, together with a harmonious color

scheme, combines to give the “Fiat Light Thirty” a smartness which easily distinguishes it from all others—while the monobloc (one piece) motor completely eliminates all nerve-racking noises.

This is the *individual* car for people who insist upon having the very *best*.

### PRICES:

20 H. P. Town Car, Closed Body	- - - -	\$4700
“Fiat Light Thirty,” Touring, 5 Passenger	- - - -	3500
35 H. P. Touring Car	- - - -	4100
55 H. P. Big Four Touring Car	- - - -	4500
50 H. P. Six Touring Car	- - - -	5100

All prices include complete equipment

Fiat Motor Cars are always *creations*, never *copies*. Fiat Agencies will be

glad to demonstrate every car mentioned in this list of Spring models.

## FIAT MOTOR SALES COMPANY

Broadway and 57th St., New York  
838-841 Boylston St., Boston

95 Washington Ave., Albany, N. Y.  
26-28 Snow St., Providence, R. I.





# Harvey Nichols

& Co Ltd

The LEADING LONDON STORE

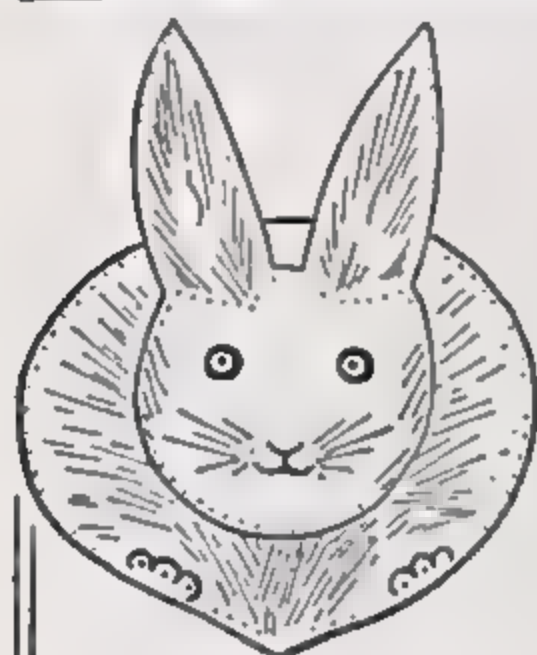
When in London for the Anglo-American Exhibition you should make a point of visiting Harvey Nichols' and viewing the unique display of goods which will undoubtedly appeal to Americans of refined tastes. (See opposite.)



WHEN YOU COME TO LONDON FOR THE EXHIBITION, REMEMBER THERE IS ANOTHER EXHIBITION — IN ITS WAY QUITE AS INTERESTING AND QUITE AS IMPORTANT AT HARVEY NICHOLS

Knightsbridge  
LONDON

Such novelties as Gowns, Blouses and all the latest creations of the leading Costumieres — Millinery — Lingerie — Dress Materials — Household Linens — Brocades — Chintzes — Curtains — Cushions — Down Quilts — in fact, everything for home decoration including an unequalled collection of beautiful Carpets and Rugs are exhibited at this celebrated Emporium at Knightsbridge.



## THE BUNNY PURSE

of soft white kid, hand colored, dainty and appealing. An ideal Easter gift for the small daughter and her friends. Delights the childish heart and is useful all the year. Price \$1.00 postpaid.

## A WONDER BALL FOR EASTER

A big surprise for Easter, with tiny duck on top and, as you knit, some treasures from out the wool will drop. So when the ball is finished (please work as I've begun) you'll have a set of horselines to give you lots of fun. Price \$1.50 postpaid.



## "Hansel und Gretel"

These twin dollies, made of sanitary white zephyr and trimmed with pink or blue ribbons, make an ideal baby-gift. Each pair in hand-decorated box.

Price \$2 postpaid

Elizabeth H. Pusey  
16 East 48th St., New York

## LA FRANCE

Our old friend, *Dame Fashion*, says you must have at least one pair of high shoes this summer to go with your Colonials.

Her favorite daughter, *Miss Vogue*, says "LA FRANCE preferred for both styles."

Our style book, which will be mailed upon request, illustrates the better ideas in both types, shown at the La France Shops.

No. 371 is a "Mode" model in Sterling Patent Colt, cloth top, button, welt, wood Louis Cuban heel. For street and semi-dress

WILLIAMS, CLARK & COMPANY  
373 Washington Street, Lynn, Mass.



High Shoe  
Model

## BERTHA



## GOWNS

TROUSSEAUX

NOVELTIES FROM PARIS

17-19 West 45th Street  
NEW YORK



# E. Charles

Established 1900

62 West 47th St., N. Y.

A PRIVATE dressmaking establishment patronized by thousands of prominent women will now make to your order exclusive frocks of the highest grade at extremely moderate prices.



No. 1127

**\$13.75**

Very pretty dress of chiffon tulle, with lace-trimmed front, short sleeves trimmed with lace; belt to match; skirt charmingly draped; Bouquet de Corage included. A simple yet dressy gown for house or street wear.

We use the best of materials in all our gowns, suits, waists, and coats, and absolutely guarantee your satisfaction or refund your money.

Write for Leaflet "V" showing other chic, charming and exclusive models



A charming old Colonial cupboard

## Original Antiques

Quaint Old China, Furniture, Silver, Jewels, Pictures, Mirrors and Furnishings.

Collected from the fine old homes of New England

by

Mr. William Edward Spalding

King Hooper Shop

561 Fifth Avenue

New York

# Vogue announces a new PRIZE CONTEST

YOU think of the average magazine as something to read—and you think of Vogue as something to use. And this great difference between Vogue and the other publications is precisely what we wish to bring out in our 1914 prize contest, open to all Vogue readers. The general subject will be:

## "One Thing Vogue Has Done for Me"

But in writing your letter you don't have to confine yourself to a solitary experience. You can tell one thing that Vogue's Pattern Service has done for you, one thing the Shopping Service has done, one thing Smart Fashions for Limited Incomes has done, one thing the book reviews have done, one thing the advertisements have done, and so on, almost ad infinitum.

### How to Write Your Letter

First, make a mental or written note of all Vogue's departments. Then decide just how you have benefited through each of them. Perhaps your experience will not include them all, but, if you know Vogue at all, you will pretty surely remember one substantial benefit you have received from practically each one. Then tell about it in your own words, in your own way, as briefly or as fully as you please.\* Originality of expression and literary polish will count for something, just as they always count in everything you write, down to the most insignificant personal letter—but they will not count for nearly so much as the interestingness of your experiences and the simplicity with which you tell them.

June 10th will be the last day for receiving letters, and, while you need not submit yours until then, we advise your beginning immediately to draw up a list of those experiences which you mean to use in your letter. Prizes will be as follows:

For the best letter, \$50.

For the next best letter, \$25.

For the best experiences with each individual Vogue department, there will be consolation prizes of \$10 each.

The names of the writers will not be published. Vogue cannot engage to return any manuscripts submitted in this contest. Prize winners will be notified June 30th.

Address

Prize Contest Editor of Vogue  
443 Fourth Ave. New York City



\*While there is no limit to the length of any letter, there is a limit to the time of the judges (Mrs. Edna Woolman Chase, K. M. Goode and H. W. H. Powel, Jr.) who will read it. Brevity is most desirable, provided clearness and explicitness are not sacrificed.



Reg. U. S.  
Pat. Off.

### "Good-Bye, old Hook and Eye!"

JUST consider these advantages of the Koh-i-noor Dress Fastener. Can't come unfastened. You button yourself up. Adds to fit and appearance and makes a flat, smooth seam. No points to catch lace or hair. Can't rust or pull off in wringer. Can't tear the finest fabric.



Reg. U. S. Pat. Off.

Look for the letters K.I.N.—none other contains the WaldeSpring, the patented part necessary for security. On all up-to-date garments. At the notion counter—10c for a card of 12, 13 sizes, black and white. Write us name of your dealer and we'll send you our Premium Book, showing gifts redeemable for the coupons on each card.

Walde & Co., Makers, 137R Fifth Ave., N.Y.  
"The World's Greatest Dress Fastener Factories"  
Prague Dresden Paris Warsaw London



### For Good Hair and Lots of It

## Mrs. MASON'S OLD ENGLISH HAIR TONIC AND SHAMPOO CREAM

Kate Seaton Mason won international fame as a Hair Specialist by the use of these two preparations. Recommended by the Duchess of Marlborough, Mme. Melba, and many distinguished men and women of New York, London and Paris.

There is nothing like them. At Drug and Dept. Stores in America. Send 5c for one shampoo.

The Paxton Toilet Co.  
Prop.  
Boston, Mass.



## EUROPE

Five Series of Tours. Itineraries include best of Europe. Fully inclusive fares, leisurely travel, best leadership; exclusive features.

### Special Midnight Sun and Russia Tours Spring and Summer Oriental Tours ROUND THE WORLD

Tours de Luxe leave Westbound September 29, October 20. Eastbound October 17, December 9, January 9.

INCLUSIVE INDEPENDENT TOURS providing pre-arranged, unaccompanied travel for individuals, families and private parties in Europe, America, Round the World, etc.

Send for Programme desired

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NEW YORK: 245 Broadway, 264 Fifth Ave.  
BOSTON PHILADELPHIA CHICAGO  
SAN FRANCISCO LOS ANGELES MONTREAL  
TORONTO  
Cook's Traveler's Cheques Are Good All Over the World

## LET VOGUE DO YOUR SHOPPING



"Everywoman" knows it is the little things that count in dress — especially hose-supporters.

Only one hose-supporter for women has the *Velvet Grip* Oblong Rubber Button.



Ladies' *Velvet Grip* Sew-ons.

Children's *Velvet Grip* Pin-ons.

The yellow band on every pair helps to identify the *Velvet Grip*

Child's Sample pair 16c. postpaid (give age) Women's and Misses' 25c.

"EVERYWOMAN" © G.F.CO., 1913

The tops of even the sheerest hosiery will not "start" if secured by the famous

*Velvet Grip*

Rubber Button Clasp. The Oblong Rubber Button and the Hump Loop give absolute protection as well as support. To avoid "drop stitches" be sure your corsets are fitted with the *Velvet Grip* Hose Supporters.

GEORGE FROST CO., MAKERS, BOSTON

## DÜSSELDORF -ON-RHINE

THE CITY OF BEAUTY AND REFINEMENT

Population 400,000.—One of the leading and most frequented Cities on the Continent.—Excellent Schools and Educational Institutions.—ROYAL ACADEMY OF ART.—Also Academies for Municipal Administration and Medical Science.

### First-Class Hotels Moderate Tariffs

Full information from Verkehrs-Verein, Düsseldorf. Illustrated Booklets free from Municipal Enquiry Office (Rathaus), or Dorland Travel Service. International Sleeping Car Co., 281 Fifth Avenue, New York, or North German Lloyd S.S. Co., 5 Broadway.

## GREAT EXHIBITION 1915

Centenary Festivities to commemorate the connection of the Rhineland with the Crown of Prussia. The Exhibition Grounds run along the Banks of the Rhine for 2½ miles and include the celebrated Hofgarten and Kaiser Wilhelm Park in the immediate vicinity of the Rhine. HUNDRED YEARS OF CULTURE and ART. IN CO-OPERATION with the GERMAN MUSEUM.

## BOBBINK & ATKINS

WORLD'S CHOICEST NURSERY AND GREENHOUSE PRODUCTS  
SPRING PLANTING

In our 300 acres of highly cultivated Nursery land we are growing Nursery Products for everybody and suitable for all parts of the Country. We shall be glad to have intending purchasers visit our Nursery and inspect the quality of stock we grow, or submit their list of wants for Spring Planting.

THE FOLLOWING PLANTS FOR OUTDOOR PLANTING, INTERIOR AND EXTERIOR DECORATIONS ARE AMONG OUR SPECIALTIES:

ROSES  
RHODODENDRONS  
BULBS AND ROOTS  
ORNAMENTAL TREES  
EVERGREENS AND PINES  
HARDY CLIMBING VINES  
BOXWOOD AND BAY TREES  
SHRUBS AND HEDGE PLANTS  
HARDY OLD-FASHIONED FLOWERS  
FRUIT TREES AND SMALL FRUITS

PLANT TUBS, WINDOW BOXES, ENGLISH GARDEN FURNITURE and RUSTIC WORK :: :: OUR NEW HYBRID GIANT-FLOWERING MARSHMALLOW

OUR ILLUSTRATED GENERAL CATALOG NO. 44 describes the above.

Our landscape department will give estimates and make plans for all classes of plantings and improvements of Grounds and Gardens. Arrangements can be made to have our representative call.

"WE PLAN AND PLANT GROUNDS AND GARDENS EVERYWHERE" VISIT OUR NURSERY

Nurserymen, Florists and Planters Rutherford, New Jersey

ESTABLISHED 1857

# Andrew Alexander

548 Fifth Avenue, New York

## The New Spring Styles



The first blithe days of early spring herald the advent of women's low shoes on Fifth Avenue and its counterpart in other cities throughout the nation.

In footwear, as in dress, women who seek the new styles while the bloom of novelty yet clings, come to New York to obtain their requirements.



Since 1857, a large share of their patronage has been ours, due perhaps to our nationwide reputation for dependability, advanced styles and moderate prices.



We show here a few attractive models from our extensive stock of spring shoes, embracing correct styles for every need at a wide range of prices.



Women who are unable to visit New York this spring are invited to write for any desired information without fear of obligation. We select and forward requirements promptly to any address without charge.





**T**HERE is more in a distinctive glove than good looks. There must be richness of fabric, a flattering shapeliness and, most of all, long wearing quality. You don't know how long a pure silk glove can last until you have worn "Niagara Maid"—nor how trim and exquisite it can look on the hand. It is the glove that passes all tests of fabric, fit and durability. It is made to satisfy the advanced ideas of the woman of today—the woman who wants distinction in every detail of her costume. ¶ The prestige of Niagara Maid Silk Gloves is the result of merit instantly appreciated by every woman who wears them. It is the glove of today—product of the most improved methods of manufacture—many of them exclusive with us. The "Niagara Maid" in the hem is worth looking for.

All colors and sizes. Double tips. Guarantee ticket bearing our famous trade-mark in every pair.  
Prices—Short Silk Gloves, 50c, 75c, \$1.00 up; Long Silk Gloves, 75c, \$1.00, \$1.25, \$1.50 up.

NIAGARA SILK MILLS, Makers of "Niagara Maid" Silk Products, N. Tonawanda, N.Y.







# A Royal Beauty Secret from Ancient Egypt

Today one of ancient Egypt's lost arts is becoming universal knowledge. Apparently Nitocris, Hatasu, Cleopatra, and other queens of Egypt, all used Palm and Olive Oils at their daily toilets.

To these two *natural* sources they owed much of their celebrated beauty.

For over three thousand years these enriching oils have been famous for their cleansing, softening and beautifying virtues.

So we use them in Palmolive Soap. We unite them in a scientific blend which greatly enhances their old-time efficacy.

## Palmolive

**PALMOLIVE SHAMPOO**—the Olive Oil Shampoo—makes the hair lustrous and healthy and is excellent for the scalp. It rinses out easily and leaves the hair soft and tractable. Price 50 cents.

**PALMOLIVE CREAM** cleanses the pores

In hard water or soft, hot water or cold, for toilet, bath or shampoo, Palmolive lathers freely and readily, cleanses and refreshes in a way that is strictly "PALMOLIVE"

of the skin and adds a delightful touch after the use of Palmolive Soap. Price 50 cents.

**THREEFOLD SAMPLE OFFER**—Liberal cake of Palmolive, bottle of Shampoo and tube of Cream, packed in neat sample package, all mailed on receipt of five 2-cent stamps.

No other combination we know of is so soothing, so cleansing, so truly beneficial to tenderest skins.

In the form of Palmolive these healthful oils are today used in millions of world homes. The utter purity of Palmolive is evidenced by the delicate green color—due to Palm and Olive Oils. The exquisite fragrance is a veritable breath from the Orient.

Fifteen cents per cake puts this truly regal luxury within easy reach of all.

### READ THIS TRANSLATION

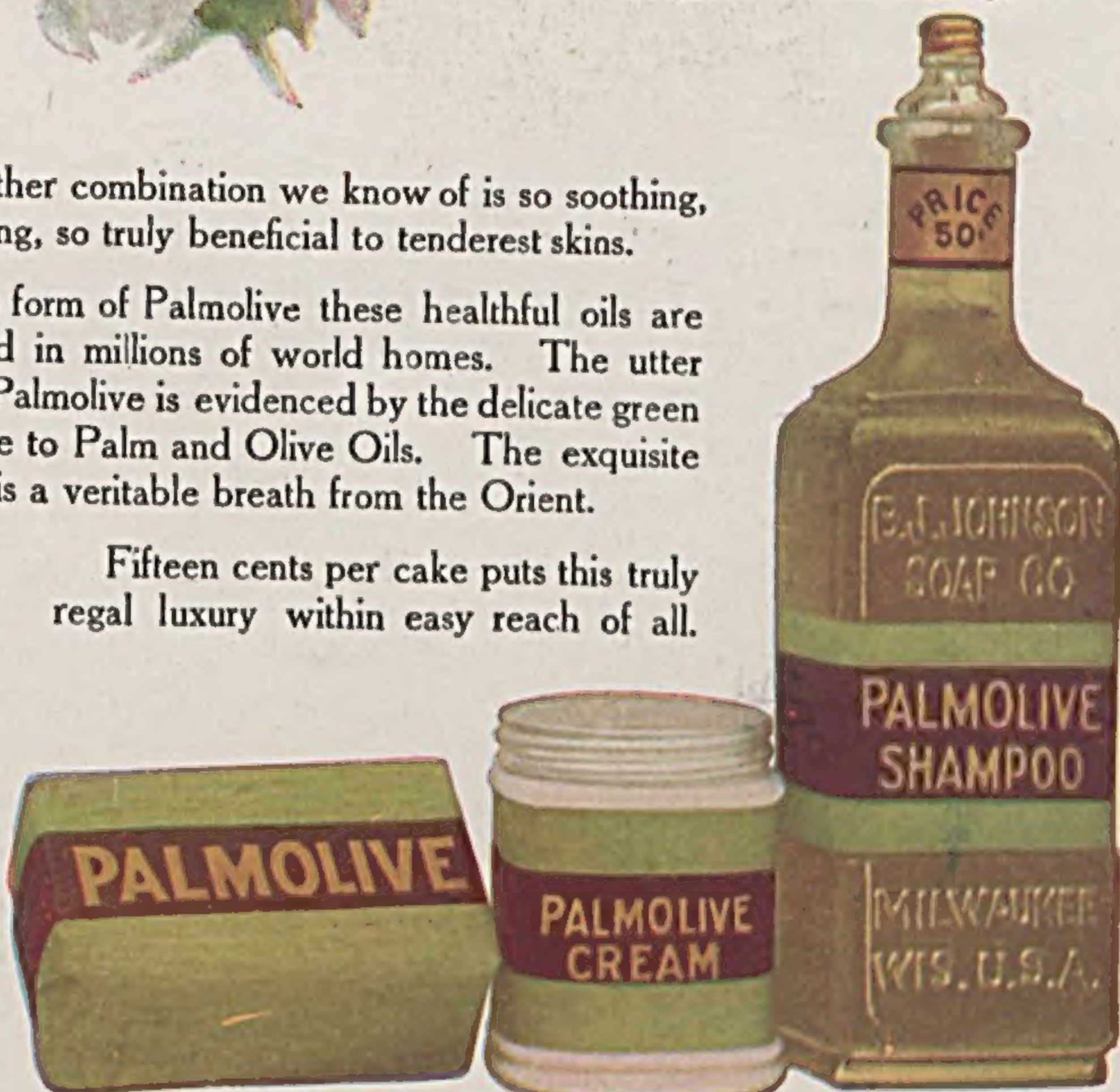
- (1) As for her who desires beauty.
- (2) She is wont to anoint her limbs with / oil of palm and / oil of olives.
- (3) There cause to flourish these / ointments the skin.
- (4) As for the oil of palm / and oil of olives, / there is not their like for revivifying, making / sound and purifying the skin.

### EXPLANATORY NOTE

This is a translation of the story of palm and olive oils written in the hieroglyphics of 3,000 years ago.

The characters and the translation are correctly shown according to the present-day knowledge of the subject.

Read hieroglyphics down and to the right.



**B. J. JOHNSON SOAP COMPANY, Inc., Milwaukee, Wisconsin**  
CANADIAN FACTORY: B. J. Johnson Soap Company, Ltd., 155-157 George Street, Toronto, Ont.  
25258





CHOOSING the silk for your foulard dress this spring will be a delightful event. The great profusion of designs in which the new "Shower-Proof" Foulards are printed permits an unusual freedom of selection.

Women who follow the trend of fashion know that

**"Shower-Proof"**  
Reg. U. S. Pat. Off.  
**Foulards**

are the most adaptable of silks — appropriate for every occasion where style and utility are essential.

Then, too, their wearing qualities are remarkable, while their freedom from injury by water or dust makes them all the more desirable.

Cheney Silks are of superior quality, and include practically every kind of goods made of silk — whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer, man or woman. Ask for them by name.

CHENEY BROTHERS, *Silk Manufacturers*  
4th Ave. and 18th St., New York



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